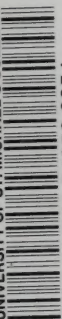


UNIVERSITY OF ST. MICHAEL'S COLLEGE



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GASPEY - OTTO - SAUER  
VOY OF MODERN LANGUAGES.



SAUER-ARTEAGA  
ITALIAN  
CONVERSATION-GRAMMAR.

JULIUS GRODS. LONDON.  
PARIS. ROME. ST. PETERSBURGH. HEIDELBERG.

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- 14 Calabria
- 15 Sicilia
- 16 Sardegna







Giulio Groos, Heidelberg





*Francis J. Morrissey.*

METHOD GASPEY-OTTO-SAUER.

# ITALIAN CONVERSATION-GRAMMAR.

A NEW AND PRACTICAL METHOD OF LEARNING  
THE ITALIAN LANGUAGE

BY

**CH. M. SAUER**

AND

**PIETRO MOTTI.**

—♦♦—  
NINTH EDITION

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## Preface to the New Edition.

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In preparing this new Edition for the English-speaking public, though the special features of the Grammar have been preserved, yet many necessary alterations have been introduced.

In the matter of type, not only the headings, but other minor divisions have been made uniform, thus making reading easier, and the text more perspicuous.

Apart from this, printers errors, and omissions have been corrected, and any want of correspondence between the Exercises and the Key, has been set right.

As to subject-matter, this has been re-arranged and enlarged where required, not only with a view of balancing and making it as complete as possible, but also of giving the Student an insight into idiomatic Italian, both in the examples given with the rules, and in those in the Exercises.

The **Second Part** is, we hope, a great improvement as regards Lessons on *Pronunciation*, *The Gender and the Number of the Substantives*, *The Article*, *Uses of the prepositions di, a, da*, *Possessive Adjectives and Pronouns*, *Degrees of Comparison and Numerals*, the whole of the *Pronouns*, *Adverbs*, *Conjunctions*, *Peculiarities of some verbs*, the *Present Participle and the Gerund*, the *List of Irregular Verbs*, and the *Proverbs*. In fact, the increase in the matter has compelled the Publisher to do away with the Specimens of Poetry and Prose,

and the *List of poetical and obsolete forms of Verbs*, as inserted in the previous Edition, with a hope of giving them a more proper place at some future date in an **Italian Reader**.\*

Professor Motti has done us the honour of making valuable suggestions, and assisting us with the reading of the proofs, for which we are most thankful.

May, 9. 1910.

F. de Arteaga y Pereira.

J. M. Arteaga y Pereira.

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\* An *Italian Reader* consisting of choice specimens from the best modern Italian writers by G. Cattaneo. 2<sup>nd</sup> edition. 2 s. 6 d.



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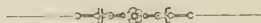


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# FIRST PART.



## Pronunciation.

### § 1. The letters of the Alphabet.

The Italian alphabet consists of 21 letters, which are exhibited as follows:

Character.	Name.	Character.	Name.
A, a	<i>ah</i> = ( <i>a</i> in <i>far</i> )	N, n	<i>enne</i>
B, b	<i>be</i>	O, o	<i>o</i>
C, c	<i>tshe</i>	P, p	<i>pe</i>
D, d	<i>de</i>	Q, q	<i>koo</i>
E, e	<i>ey</i>	R, r	<i>erre</i>
F, f	<i>effe</i>	S, s	<i>esse</i>
G, g	<i>dshe</i>	T, t	<i>te</i>
H, h	<i>akkah</i>	U, u	<i>oo</i>
I, i	<i>e</i>	V, v	<i>ve</i>
L, l	<i>elle</i>	Z, z	<i>dseyta</i> .
M, m	<i>emme</i>		

Of these letters **a, e, i, o, u** are vowels, the others are consonants. **J, K, X, Y, W** do not occur in Italian.

### § 2. The Use of the Apostrophe and the Accent.

(1) The *Apostrophe* (') indicates that a *vowel*, sometimes a syllable, has been *dropped*, as: *l'oro*, instead of *lo oro*; *dell'ánima*, inst. of *della anima*; *l'ángelo*, inst. of *lo ángelo*, *un pq'*, inst. of *un poco*.

(2) The *Accent* (') is met with in Italian on the final vowels of some words only, and is used to mark either a *contraction*, as: *città* (formerly *cittate*), or a *termination* of the verb which must be *sharply* pronounced, as: *avrà, amò, cessò*.<sup>1</sup>

It must be observed that the acute accent (') is *never* written in Italian. It is put now on polysyllabic words in order to show

<sup>1</sup> This accent also occurs in the final syllable of some *foreign* words as: *lacchè, taffetà, caffè* etc.



on which syllable the *stress* is laid. As a general rule, the stress is mostly laid in Italian on the *penultimate*. From the *twelfth* Lesson onward, we shall only make use of the accent with such words that offer a *deviation* from the general rule, or where the pronunciation might perhaps appear dubious. In the Reading Exercises, on the contrary, we shall *never* employ the accent, in order to accustom the student early to read Italian without the assistance of this guide.

### § 3. Pronunciation of the Vowels.

**A, a** sounds like *a* in the English words *are*, *father*, *last*, but never like *a* in *name* or *ball*. Examples: *âma*, *câra*, *farâ*, etc.

**E, e** has two different sounds, a broad one, almost like the vowel sound in English *there*, *fair* (the French *è*), as: *pèssimo* (very bad), *mènsa* (table), and an acute one, nearly like *ey* in *they*, *grey* (the French *é*), as: *céna* (supper), *péra* (pear), *séte* (thirst). It never sounds like the English *e* in *be*.

*Note.*—The **e** at the end of a word is *never* mute; its sound, however, is less open and much shorter than at the beginning or in the middle of a word.

**I, i** sounds like the English *i* in *milk*, *sister*, *children*, *field*, but never like the *i* in *child*, *fire*, *idle*. Examples: *înni* (hymns), *îvi* (there), *brîndisi* (toast). At the end of a *monosyllable* its sound is *short* and *sharp* as: *mî*, *tî*, *sî*, *vî*.

**O, o** has a double sound: an open one, like the English *o* in *off*, *loss*, as: *cóllo* (neck), *nóve* (nine), *pórco* (pig); a close one, like the *o* in German *Botc*, *Not*, as: *córtc* (court), *sólo* (alone), *stólto* (fool). It never sounds like the English *o* in *cold*, *pole*.

**U, u** sounds like *oo* in *boots*, but never like the English *u* in *up*, *union*. This vowel is sometimes *short* as in *tu* (thou), and sometimes long as in *cúra* (care), but never as *u* in *duke*.

*N.B.*—1. Further observations on pronunciation are given in the Second Part of this Grammar.

2. For the benefit of the student *e*, *o*, open shall be marked thus, *e*, *o*.

## § 4. Diphthongs.

Real diphthongs, such as are found in English, French, and German, do not exist in Italian, where *every vowel must be distinctly pronounced*. For instance: *mièi*, pron. mi-é-i; *Európa*, pr. E-u-ro-pa; *buqi*, pr. bu-o-i, etc.

## § 5. Pronunciation of the Consonants.

**B, b** as in English: *bello* (beautiful), *buóno* (good), *birra* (ale).

**C c**, has a double sound:

(1) Before *a*, *o* and *u* and before consonants it is pronounced like the English *k*, as: *cárro* (cart), *córso* (course), *cúlto* (worship), *créta* (lime), *crédere* (to believe).

(2) Before *e* and *i* its sound is almost like *tsh* or *ch* (in the word *church*), as: *città* (town), *céra* (wax), *cecità* (blindness).

*Note.*—Whenever *c* before *e* and *i* is to be pronounced like *k*, an *h* is put after the *c*, as: *chiesa* (church), pr. ki-é-sa; *occhio* (eye), pr. ók-ki-o.

On the contrary, *c* before *a*, *o* or *u* often requires the soft sound = *tsh*. For this purpose an *almost inaudible i* is put after the *c*. Examples: *ciarláre* (to chatter), pronounce tshar-la-re; *cioccoláta* (chocolate), pr. tshok-ko-la-ta, and not tshiar-la-re, tshiok-ko-la-ta.

**cc** before *e* or *i* sound like *ttsh*, as: *Eccellenza* (Excellency), pr. et-tshel-len-tsa; *verdício*, greenish.

**D, d** as in English: *dúro* (hard), *dáre* (to give), *ditta* (firm).

**F, f** has the same sound as in English: *fáre* (to do), *fiero* (fierce), *felíce* (happy).

**G, g** has a double sound:

(1) Before *a*, *o* or *u* and before consonants (except *l* and *n*) it corresponds to the English *g* in the word *God*. Examples: *gállo* (cock), *góla* (throat), *gránde* (great).

(2) Before *e* or *i* its sound resembles *j*, but very softly pronounced, as *genero* (son-in-law), pr. jé-ne-ro; *giro* (tour), pr. jee-ro.

*Note.*—In order to harden the soft sound of this letter before *e* or *i*, an *h* is added to it, as in *stréghe* (witches), pron. stré-ghe. If before *a*, *o* or *u* the soft sound is required, *g* must be followed by an almost inaudible *i*, as in *giardino* (garden), pr. jar-di-no; *giuraménto* (oath), pr. joo-ra-men-to.

**gg** before *e* and *i* sounds like *ddsh*, as: *corággio* (courage), *reggente* (regent).

**H, h** is never pronounced (see *c* and *g*).

**L, l** as in English: *lieve* (light), *lento* (slow), *bóllo* (stamp).

The beginner must not forget that where *double consonants* occur, i. e., *ll*, *mm*, *nn*, *pp*, *rr*, etc., each must be *very distinctly* pronounced, as: *bello*, pr. bel-lo; *cárro*, pr. car-ro.

**M, m**  
**N, n**  
**P, p** } as in English.

**Ph, ph** are in Italian always rendered by *F, f*, as: Philosophy = *filosofia*; Sappho = *Sáffo*.

**Q, q** which never occurs without *u*, sounds like the English *qu* in the word *quire*, as: *quésto* (this), *quéllo* (that).

**R, r** as in English, but somewhat shriller. Examples: *ráro*, *rendere*, *réfe*.

**S, s** as in English: *servo* (footman), *séta* (silk), *séme* (seed). Between two vowels its sound is less hissing. Examples: *rosa* (rose), *cása* (house).

**see** and **sci** sound like *shay* and *shee*. Ex.: *scélta* (choice), *scímmia* (ape).

**T, t<sup>1</sup>**  
**V, v** } as in English.

**Z, z** The sound of this letter is sometimes soft like *ds*, as: *zelo* (zeal), pr. dsé-lo; *mánzo* (bullock), sometimes sharp like *ts*, as: *zío* (uncle), pr. tsí-o: *forza* (strength).

## § 6. The Pronunciation of *gn* and *gl*.

The sound of *gn* is not unlike *ni* before *on* (the French *gn* in *montagne*) in the words *pínion*, *miníon*,

<sup>1</sup> *T* never has the sound of *t* in the English word *nation*.



*union*, as: *montáigna* (mountain), pr. mon-ta-nia; *campáigna* (country), pr. cam-pa-nia.

*gl* sounds almost like *lli* in the word *postillion* (harder than the French *l mouillé*). Ex.: *égli* (he), *meglio* (better), *convoglio* (train).

Exceptions: *negligere* (to neglect), where it sounds exactly as in English, and its derivatives, as: *negligenza*, *negligente*, etc.; furthermore the poetical word *Anglia* (England), *glicerina* (glycerine), *geroglifico* (hieroglyphical), *anglicismo* (anglicism), *glifo* (glyph, an architectural term) and its derivatives like *glittografia*, *glittica*, *glittoteca*, *geroglifico*, and finally *gánglio* (ganglion).

## § 7. Promiscuous Examples.

(1) La mádre, il pádre, il fratello, la sorella, il libro, la vácca, il cárro, la lèttera, le pénne, i temperíni, il gátto, la febbre, l'erba, la távola, il cervo, l'inchíostro, la chieśa, lo schioppo, la lámpada, il cielo, celeste, céneri, cenerentola, Girólamo, Gioachíno, Giácomo, scélta, schérma, occhio, ghiótto, ghirlánda, ghermíre, che, foglio, vantággio, bigliétto, sconosciúto, scórrere, infelice, bellézza.

(2) Negligenza, neglétto, gíglio, fíglio, maravíglia, ognúno, magnánimo, púgno, cotógno, mignátta, guadágnno, falegnáme, lóglio, glifo, chiáro, macchina, chicchera, finocchio, ghiribizzo, gorgheggiare, preghièra, gelicidio, cima, giòrno, giornáta, gemma, gingillo, fuliggine, maneggévole, gúscio, scítala, còscia, ambáscia, sózzo, ozio, orgóglio, formággio, strapazzáre, schérzo, schiéna, scuóla, schiféso, veggente.

## Reading Exercise.

From the novel *Nicolò de' Lapi* by *Mássimo d'Azéglio*.

Quélla piazzétta per la quále al di d' oggi si passéggia ad ogn'óra liberaménte, incontrándo soltáto o contadíni tranquílli, e che vi rispóndono corteseménte in quélla lóro armónica e corrétta lingua, o brigáte di cidadíni villeggiánti ne' contórni; quelle casúcce che preséntano óggigiórno l'immágine della povertà quieta e conténta; quégli úsci, ingómbri di bambíni di tútte le misúre, di dónne che atténdono all'útile e pulíto

lavorío dei cappélli di páglia; tútto, al púnto che vi giúnse Fanfúlla, éra piéno di génti stráne, di disórdine, di schiamázzi. Il suólo fangóso, immóndo, pésto pel gran passáre d'uómini e caválli, le cáse piéne di soldáti, le múra súdice ed affumicáte, la chiesuóla ridóttá una tavérna, e la piázza ingómbra di frascáti sótto i quáli éran vivandiéri con páne, grásce, baríli di víno ecc., ed avéan rizzáta quívi la lóro bottéga con assái buón giudízio, sapéndo che la vísta della córda e delle fórche éra un óttimo trattáto di mnemónica per quégli avvén-tori che potéssero scordársi di pagáre.

Méntre Fanfúlla s'aggiráva considerándo a chi gli convenísse dirígersi per domandar di Tróilo, udì levársi un bisbíglio tra la génte, s'accórse d'un agitársi di persóne nel láto ov' éran le fórche, e víde pói che appoggiátavi una scála salíva un uómo ad acconciáre il láccio, e preparár l'occorrén-te per far giustízia. Ac-costátosi per curiosità, víde póco lontáno dal patíbolo a piè d'un múro la persóna che paréva destináta al supplízio. Era una dónna, cólle máni legáte diétro le réni, e, posta ginocchióni a piédi d'un cappuccíno, si confessáva. Fanfúlla si maravigliáva che avéssero ad impiccáre una fémmina, ma gli crébbe la maravíglia vedéndo che di sótto i pánni le spuntáva fuóri il fódero d'una spáda.

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## First Lesson.

### The Article in the Singular.

1. There are two articles in Italian as in English: the definite article and the indefinite article.

2. The definite article for *masculine substantives* is *il* and *lo*; for *feminine substantives* *la*.

*Il* is used before masculine substantives beginning with a consonant other than impure *s* (*s impúra*), *sc* = *ʃ*, or *z*, as: *il pádre* the father, *il fratello* the brother, *il ciêlo* the heaven.

*Lo* is used before masculine nouns beginning with impure *s*, or *sc* = *ʃ*, and generally before *z*: *lo specchio* the looking-glass, *lo sdegno* the contempt, the anger, *lo sciroppo* the sirup, *lo zio* the uncle. In the plural all these nouns take the article *gli*, as: *gli specchi*, *gli sdegni*, *gli sciroppi*, *gli zii*.

*N.B.*—*S* is called *impura* in Italian when followed by another consonant, as: *sb*, *sc*, *sd*, *sf*, *sg*, *sm*, etc. Before such combinations the Italian hardly tolerates the sound of any other consonant; therefore, whenever a word beginning with *s impura* is preceded by one of the prepositions *con*, *in*, *per*, an *i* was generally prefixed to this word; for instance: *con isdegno* with anger, *per isbaglio* for mistake (instead of *con sdegno*, *per sbaglio*). This rule is nowadays not so strictly observed and especially before a proper noun: *in Ispagna* better *in Spagna*, *in Isvezia* better *in Svezia*.

*La* is used before feminine nouns beginning with a consonant, as: *la casa* the house, *la stanza* the room.

In the plural *le case*, *le stanze*.

In the singular all masculine and feminine nouns beginning with a vowel take the article *l'*; the vowel



of the articles *lo* or *la* being dropped, and an *apostrophe* put in its stead, as<sup>1</sup>:

*l'oro* the gold, *l'amico* the friend, *l'angelo* the angel, *l'anima* the soul, *l'erba* the grass, *l'oca* the goose.

The indefinite article is for masculine nouns **un**, for feminine nouns **una**. Masculine nouns beginning with an *impure s*, *sc* = 's', or *z*, take the article *uno*. Before *masculine* nouns beginning with a vowel the indef. article is **un** *without* the apostrophe. Before *feminine* nouns beginning with a vowel, the indef. article is *un'*. Examples:

*un padre* a father, *una madre* a mother, *un libro* a book, *una penna* a pen, *un angelo* an angel, *un amico* a friend, *uno spettro* a spectre, *uno scolare* a pupil, *uno sciame* a swarm, *uno zaino* a knapsack, *un' anima* a soul, *un' oca* a goose.

*Note.*—In the following list of words the gender is indicated by the letters *m.* (masc.) and *f.* (fem.). We recommend the student, when learning these words by heart, to add the defin. article as well as the indefinite to each of them, before proceeding to the subsequent exercises.

### Vocabulary.

<i>Padre m.</i>	father	<i>zia f.</i>	aunt
<i>madre f.</i>	mother	<i>zio m.</i>	uncle
<i>fratello m.</i>	brother	<i>cappello m.</i>	hat
<i>sorella f.</i>	sister	<i>schioppo m.</i>	gun (rifle)
<i>fanciullo. m.</i>	child	<i>ciliegia f.</i>	cherry
<i>libro m.</i>	book	<i>pane m.</i>	bread
<i>carallo m.</i>	horse	<i>penna f.</i>	pen
<i>rosa f.</i>	rose	<i>oca f.</i>	goose
<i>specchio m.</i>	looking-glass	<i>re m.</i>	king
<i>pera f.</i>	pear	<i>regina f.</i>	queen
<i>scettro m.</i>	sceptre	<i>sì</i>	yes
<i>cane m.</i>	dog	<i>no</i>	no
<i>abito m.</i>	clothes, suit; coat.	<i>mio m.</i>	} my
<i>giardino m.</i>	garden	<i>mia f.</i>	
<i>uccello m.</i>	bird	<i>e</i> (before <i>vo-</i>	and.
<i>fiore m.</i>	flower	<i>wels</i> also <i>ed</i> )	
<i>onore m.</i>	honour		

<sup>1</sup> This rule, however, is not always strictly observed. The feminine plural of nouns usually retains the full article, as: *le anime* the souls, *le oche* the geese. But the apostrophe is most generally used when the *same* vowels meet—e.g.: *gl'inni* (*gli inni*), *l'oro* (*lo oro*), etc., etc.

S. *Io ho* I have  
*tu hai* thou hast  
*egli* } *ha* he has  
*esso* }  
*ella* } *ha* she has  
*essa* }

P. *noi abbiamo* we have  
*voi avete* you have  
*essi* } *hanno* they (*m.*)  
(*eglino*) } have  
*esse* } *hanno* they (*f.*)  
(*elleno*) } have

*Ho io?* Have I?  
*hai tu?* hast thou?

*ha* { *egli?* } has he?  
*esso?* }  
*ha* { *ella?* } has she?  
*essa?* }

*abbiamo noi?* have we?  
*avete voi?* have you?  
*hanno* { *essi?* } have they?  
(*eglino?*) }  
*hanno* { *esse?* } have they?  
(*elleno?*) }

### Reading Exercise 1.

*Io ho la rosa. Io ho una rosa. Tu hai il libro. Hai tu un libro? Egli ha uno specchio. Il padre ha il giardino. La madre ha il pane. Il fanciullo ha lo specchio. La sorella ha uno specchio. La zia ha un' oca. Mio fratello ha un cane. Il re ha lo scettro. Il re ha uno scettro. Noi abbiamo un fiore e una pera. Voi avete l'onore. Essi (Esse) hanno un cavallo. Hanno esse (essi) un cane? Avete voi un fiore? Il fanciullo ha un fratello e una zia.*

### Traduzione. 2. (Exercise for translation.)

I have the book. I have a rose. Thou hast the hat. Hast thou a dog? Hast thou a looking-glass? He has the suit. My father has the bird. Has she a pear? Has he the bread? We have a hat. Have we the gun? You have the goose. They have a garden. Have they (*f.*) a horse? The king has a horse. Have they (*m.*) a cherry? They (*f.*) have the honour. Have they (*m.*) a gun? The child has a book. The queen has a rose. My brother has the dog. My mother has a pen.

### Dialogo. (Conversation.)

Ho io la rosa?	Voi avete la rosa. <sup>1</sup>
Hai tu il libro?	Sì, io ho il libro.
Avete voi un libro?	Sì, io ho un libro.
Il fanciullo <sup>2</sup> ha un fiore?	Sì, il fanciullo ha un fiore.
Il fratello ha uno schioppo?	Sì, il fratello ha uno schioppo.

<sup>1</sup> The personal pronouns: I, thou, he, she, we, you, they, *io, tu, egli, ella, noi, voi, eglino, elleno, essi, esse*, may also be omitted (see Lesson IX. Note 1). For the *polite mode* of addressing a person, see the same Lesson, Note 4.

<sup>2</sup> In *interrogative* phrases the *subject*, when a *substantive*, generally stands *before the verb*.

Avete voi l'abito?	No, voi avete l'abito.
Hanno essi una pera e una ciliegia?	Sì, essi hanno una pera e una ciliegia.
Ha egli il pane?	Sì, egli ha il pane.
Ha ella un fiore?	Sì, ella ha un fiore.
Hanno essi una sorella?	No, essi hanno una zia.

## Second Lesson.

### The Substantive.

#### The Plural of Substantives. The Article in the Plural.

The following general hints will enable the student to learn the formation of the plural without difficulty:

1. All nouns ending in **o** or **e** (not **ie**), both masculine and feminine, form their plural in **i**, as: *fratello* — *fratelli*; *cárro* (cart) — *cárrî*; *cappello* — *cappelli*; *la máno* (hand) — *le mani*; *il leóne* (the lion) — *i leóni*; *il príncipe* (the prince) — *i principî*; *la mádre* — *le madri*; *la merce* (the merchandise) — *le merci*, etc.

2. All *feminine* nouns ending in **a** form their plural in **e**, as: *la cása* — *le case*; *la stráda* (street) — *le strade* etc.

3. All *masculine* nouns ending in **a** form their plural in **i**, as: *il poëta* (poet) — *i poëtî*; *il tēma* (task) — *i tēmî*.

*Note.*—Words ending in **a** preceded by **c** or **g** take in the plural an **h** after these consonants, in order to retain the sound they had in the singular. Ex.: *il dúca* (the duke) — *i duchî*; *l'oca* — *le ocche*; *la spiga* (ear of corn) — *le spighe*.

Words ending in **co** or **go** form their plural partly with **h**, partly without. In the First Part of this Grammar we shall always indicate the plural of these words.

4. *Monosyllables* and all nouns ending in an **accented vowel** undergo *no change at all*, as: *il rè* — *i rè*; *la città* (town) — *le città*; *il canapè* (sofa) — *i canapè*.

Nouns ending in **i**, **ie**, and the very limited number of those ending in **consonants**, are also *alike* in the singular and plural, as: *il dì* (the day) — *i dì*



(the days); *il portafogli* (the pocket-book) — *i portafogli*; *la specie* (species) — *le specie*; *il lapis* (pencil) — *i lapis*, etc.

5. *Feminine nouns in **cia, ccia, gia, ggia** and **scia, unaccented**, generally drop their *i* in the Plural; but when stress is laid on the *i*, their plural is formed in the regular way:*

Thus cf.: *la mǎrcia* (the march) — Plur. *le marce*; *la spiǎggia* (the beach) — *le spiagge*; and *la bugia* (the falsehood, lie) — Plur. *le bugie*.

The following are irregular:

*Dio* (God) — *gli dēi*; *l'ũmo* (man) — *gli ũmini*; *la mǒglie* (wife) — *le mǒgli*; *mille* (a thousand) — *mila*; *l'ũovo* (egg) — *le ũova*; *il páio* (pair) — *le páia*; *il búe* (ox) — *i búoi*.

(For further observations on irregularities in the formation of the Plural see the Second Part of this Grammar.)

The plural of the article *il* is *i*, as: *il pádre* — *i padri*; *il cielo* — *i cieli*.

The plural of the article *lo* is *gli*, as: *lo specchiõ* — *gli specchi*; *lo scettro* — *gli scettri*; *lo zío* — *gli zii*; *l'ávo* — *gli ávi*; *l'ingannatóre* (cheat) — *gl'ingan-natóri*.

The plural of the article *la* is *le*, as: *la cása* — *le case*; *la mádre* — *le madri*; *l'ánima* — *le anime*.

**N.B.**—(a) The *i* of *gli* is elided only when the subst. begins with an *i*. Ex.: *l'inno* (hymn) — *gl'inni*; *l'infelice* (the unhappy man) *gl'infelici*, etc. (See Note, page 10.)

(b) The *e* of *le* is elided only before substantives beginning with *e*, unless they have the same form both for the Sing. and Pl., in which case *le* (full form) is used to avoid ambiguity. Cf. *l'erba* (s.) grass, *l'erbe* (pl.) grass, and *l'età* (s.) the age, and *le età* (pl.) the ages.

### Vocabulary.

<i>Il temperino</i>	the penknife	<i>il gátto</i>	the cat
<i>l'albero m.</i>	the tree	<i>il paése</i>	the land, country
<i>la porta</i>	the door; gate	<i>la cása</i>	the house
<i>l'uscio m. (pl. usci)</i>	the room-door	<i>il giũoco (pl. —chi)</i>	the play, game
<i>il castello</i>	the castle	<i>il sórcio</i>	the mouse
<i>il palazzo</i>	the palace	<i>il monárca (pl. monárci)</i>	the monarch
<i>il quádرو</i>	the picture		

<i>il medico</i> (pl. the doctor, the	<i>l'occhio</i> m. (pl. the eye
—ci) physician	occhi)
<i>il duca</i> (pl. the duke	<i>il papa</i> the pope
—chi)	<i>ecco</i> here is <i>or</i> here are
<i>il nome</i> the name	<i>vi è, vi sono</i> there is, there are
<i>la spada</i> the sword	<i>grande</i> large
<i>il coltello</i> the knife	<i>due</i> two
<i>il canale</i> the channel, ca-	<i>tre</i> three
nal	<i>quattro</i> four
<i>la stufa</i> the stove	<i>anche</i> also
<i>la carta</i> the paper	<i>veduto, visto</i> seen.

*Io avevo* I had  
*tu avevi* thou hadst  
*egli aveva* he had  
*ella aveva* she had  
*noi avevamo* we had  
*voi avevate* you had  
*essi avevano* they had.  
*esse avevano* they had

*Avevo io?* Had I?  
*avevi tu?* hadst thou?  
*aveva egli?* had he?  
*aveva ella?* had she?  
*avevamo noi?* had we?  
*avevate voi?* had you?  
*avevano essi?* had they?  
*avevano esse?* had they?

### Reading Exercise. 3.

Noi avevamo un coltello. Voi avevate due coltelli. Mio fratello ha i temperini. La casa ha due porte. Avevate voi gli alberi? Sì, noi avevamo gli alberi. Il rè aveva due castelli. La regina ha i palazzi. Mio zio aveva veduto tre stufe. Ecco i quadri e gli specchi. Noi abbiamo visto quattro sorci. I fanciulli avevano tre pere. I duchi e i monarchi avevano i paesi. Mia zia aveva una stufa. Il duca aveva tre cavalli. Le zie avevano i gatti. Mia madre ha due sorelle. Ecco il palazzo del (*of the*) duca.

### Traduzione. 4.

I had three brothers. The duke has the sword. The children have the flowers. We had also<sup>1</sup> seen the pictures. Here are the games, the pencils, and the clothes. Here are also the houses, the castles, and the palaces. Had she the hats? No, she had the clothes. The countries have canals (*dei* —). My father has three sisters. Hadst thou a doctor? Yes, I had a physician. I have seen the gardens and the trees. Had they (*f.*) three dogs and four cats? No, they had four dogs and three cats. The wives have the eggs. The eye is large. I have two eyes. Here is the house of the poet. There is a God.

<sup>1</sup> *Anche* always stands before the substantive or pronoun to which it refers. The above example is, according to its meaning, either translated: *Anche noi avevamo veduto i quadri*, or: *Noi avevamo veduto anche i quadri*.

## Dialogo.

Avevamo noi un temperino?	Voi avevate un temperino.
Avevo io i coltelli?	Sì, tu avevi i coltelli.
Hai tu veduto un papa?	Ho veduto due papi.
Gli uomini hanno veduto gli dei?	No, gli uomini non ( <i>not</i> ) hanno veduto gli dei.
I fanciulli avevano i quadri?	I fanciulli non avevano i quadri.
I duchi hanno le spade?	No, i monarchi hanno le spade e gli scettri.
Avevano essi veduto i castelli e i palazzi?	Sì, essi avevano veduto i castelli e i palazzi?
Avete voi un uovo?	Ho due uova. <sup>1</sup>
Mio padre ha i giuochi?	Sì, egli ha tre giuochi.
Quanti ( <i>how many</i> ) fratelli hai tu?	Io ho due fratelli e tre sorelle.
Quanti fanciulli aveva l'uomo?	L'uomo aveva tre fanciulli.
Avevate voi veduto i poeti?	No, non avevamo veduto i poeti.

## Third Lesson.

## The Substantives in Connection with the Prepositions.

Italian nouns form some of the cases of the so-called declension, in the singular and plural, by means of prepositions. Some of these prepositions, however, are not, as in English, simply put before the article, but *contract* with it into *one* word.

The *nominative* and *accusative* are *always alike*.

1. The *genitive*, answering to the question *whose?* or *of which?* is formed with the preposition *di* (of), thus contracted with the article:

*Singular.*

of the father	— ( <i>di</i> il padre)	contr. <b>del</b> pádre.
of the mother	— ( <i>di</i> la madre)	» <b>délla</b> mádre.
of the pupil	— ( <i>di</i> lo scolare)	» <b>dello</b> scoláre.
of the soul	— ( <i>di</i> l'anima)	» <b>dell'</b> ánima.
of the angel	— ( <i>di</i> l'angelo)	» <b>dell'</b> ángelo.

<sup>1</sup> The nouns in *-o* which form their plural in *-a* become *feminine*. (See Part II., the Plural.)

*Plural.*

of the fathers	— ( <i>dì i padri</i> )	contr. <b>dei padri.</b>
of the mothers	— ( <i>dì le madri</i> )	» <b>delle madri.</b>
of the pupils	— ( <i>dì gli scolari</i> )	» <b>degli scolari.</b>
of the souls	— ( <i>dì le anime</i> )	» <b>delle anime.</b>
of the angels	— ( <i>dì gli angeli</i> )	» <b>degli angeli.</b>

2. The *dative*, answering to the question *to whom?* is formed with the preposition **a** (to, at), contracted with the article as follows:

*Singular.*

to the father	— ( <i>a il padre</i> )	contr. <b>al padre.</b>
to the mother	— ( <i>a la madre</i> )	» <b>alla madre.</b>
to the pupil	— ( <i>a lo scolare</i> )	» <b>allo scolare.</b>
to the soul	— ( <i>a l'anima</i> )	» <b>all' anima.</b>
to the angel	— ( <i>a l'angelo</i> )	» <b>all' angelo.</b>

*Plural.*

to the fathers	— ( <i>a i padri</i> )	contr. <b>ai padri.</b>
to the mothers	— ( <i>a le madri</i> )	» <b>alle madri.</b>
to the pupils	— ( <i>a gli scolari</i> )	» <b>agli scolari.</b>
to the souls	— ( <i>a le anime</i> )	» <b>alle anime.</b>
to the angels	— ( <i>a gli angeli</i> )	» <b>agli angeli.</b>

3. The *ablative*, a case so frequent in the Italian language, is formed with the preposition *da* (from, by, at). It is used to express a *source* or *origin*, *distance* or *removal*, and also a *dwelling* upon, a *characteristic token* or *fitness* for anything. Also *to* is rendered by *da*, when it expresses *going to someone*.<sup>1</sup> Like *di* and *a*, this preposition joins the definite article, and forms the following contractions:

*Singular.*

from, by the father	— ( <i>da il padre</i> )	contr. <b>dal padre.</b>
from, by the mother	— ( <i>da la madre</i> )	» <b>dalla madre.</b>
from, by the pupil	— ( <i>da lo scolare</i> )	» <b>dallo scolare.</b>
from, by the soul	— ( <i>da l'anima</i> )	» <b>dall' anima.</b>
from, by the angel	— ( <i>da l'angelo</i> )	» <b>dall' angelo.</b>

*Plural.*

from, by the fathers	— ( <i>da i padri</i> )	contr. <b>dai padri.</b>
from, by the mothers	— ( <i>da le madri</i> )	» <b>dalle madri.</b>
from, by the pupils	— ( <i>da gli scolari</i> )	» <b>dagli scolari.</b>
from, by the souls	— ( <i>da le anime</i> )	» <b>dalle anime.</b>
from, by the angels	— ( <i>da gli angeli</i> )	» <b>dagli angeli.</b>

<sup>1</sup> The English phrases formed with the preposition *at*, as: *at the merchant's*, *milliner's*, etc., are usually rendered by **da**, Ex.:



These prepositions are not liable to contraction before the *indefinite* article. It may be observed, however, that *di* commonly drops its final *i* and takes an apostrophe instead, as:

*un pádre* a father, *una mádre* a mother.

G. *d'un padre*, of a father, *d'una madre*, of a mother.

*Da*, on the contrary, is *never* apostrophised.

*Note.*—The *demonstrative* adjectives *quēsto* (m.), *quēsta* (f.) this, and *quēllo* (m.), *quēlla* (f.) that, both in the sing. and the plur., are also used with these prepositions, though naturally without the article. On the other hand with the *possessive* adjectives *mio*, *mia* my; *tuo*, *tua* thy; *suo*, *sua* his, her, its; *nostro*, *nostra* our, and *vostro*, *vostra* your, etc., the article drops, *but only in the singular*, when *immediately before* a substantive expressing a *relation*, such as *pádre*, *mádre*, *zìo*, etc.

## Survey of the so-called Declensions.

### Before a Consonant.

#### (a) With the Definite Article.

##### *Masculine.*

Except before *s impura*, *sc* = 's', or *z*.

##### *Singular.*

Nom. } *il pádre* the father.  
 Acc. }  
 Gen. *del pádre* of the father.  
 Dat. *al pádre* to the father.  
 Abl. *dal pádre* from, by the father (at the father's).

##### *Plural.*

Nom. } *i pádri* the fathers.  
 Acc. }  
 Gen. *deĩ pádri* of the fathers.  
 Dat. *aĩ pádri* to the fathers.  
 Abl. *daĩ pádri* from, by the fathers.

##### *Masculine.*

Before *s impura*, *sc* = 's' or *z*.

##### *Singular.*

Nom. } *lo scolare* the pupil.  
 Acc. }

sugar, coffee, and wine are to be found at the merchant's; *dal mercánte si trova dello zúcchero, del caffè e del víno.*

Gen. *dello scoláre* of the pupil.  
 Dat. *allo scoláre* to the pupil.  
 Abl. *dallo scoláre* from, by the pupil.

*Plural.*

Nom. } *gli scolári* the pupils.  
 Acc. }  
 Gen. *degli scolári* of the pupils.  
 Dat. *agli scolári* to the pupils.  
 Abl. *dagli scolári* from, by the pupils.

*N.B.*—In the same way *lo sciáme* the swarm, *lo zio* the uncle.

*Feminine.*

*Singular.*

Nom. } *la mádre* the mother.  
 Acc. }  
 Gen. *della mádre* of the mother.  
 Dat. *alla mádre* to the mother.  
 Abl. *dalla mádre* from, by the mother (at the mother's).

*Plural.*

Nom. } *le mádri* the mothers.  
 Acc. }  
 Gen. *delle mádri* of the mothers.  
 Dat. *alle mádri* to the mothers.  
 Abl. *dalle mádri* from, by the mothers.

### Before a Vowel.

*Masculine.*

*Singular.*

Nom. } *l'ángelo* the angel.  
 Acc. }  
 Gen. *dell'ángelo* of the angel.  
 Dat. *all'ángelo* to the angel.  
 Abl. *dall'ángelo* from, by the angel.

*Plural.*

Nom. } *gli ángeli* the angels.  
 Acc. }  
 Gen. *degli ángeli* of the angels.  
 Dat. *agli ángeli* to the angels.  
 Abl. *dagli ángeli* from, by the angels.

*N.B.*—The student must bear in mind the *N.B.* on page 13, as to when (a) the *i* of *gli*, and (b) the *e* of *le* are elided.

*Feminine.*  
*Singular.*

Nom.	}	<i>l'ánima</i> the soul.
Acc.		
Gen.		<i>dell'ánima</i> of the soul.
Dat.		<i>all'ánima</i> to the soul.
Abl.		<i>dall'ánima</i> from, by the soul.

*Plural.*

Nom.	}	<i>le anime</i> the souls.
Acc.		
Gen.		<i>delle anime</i> of the souls.
Dat.		<i>alle anime</i> to the souls.
Abl.		<i>dalle anime</i> from, by the souls.

(b) With the Indefinite Article.

*Masculine.*

Before a consonant (other than *s impura*, *sc* = 's', or *z*),  
or any vowel.

Nom.	}	<i>un pádre</i> a father.
Acc.		
Gen.		<i>d'un pádre</i> of a father.
Dat.		<i>ad un pádre</i> to a father.
Abl.		<i>da un pádre</i> from, by a father.

*N.B.*—In the same way *un amico* a friend (not *uno amico*).

Before *s impura*, *sc* = 's', or *z*.

Nom.	}	<i>úno scolare</i> a school boy.
Acc.		
Gen.		<i>d'úno scoláre</i> of a school boy.
Dat.		<i>ad úno scoláre</i> to a school boy.
Abl.		<i>da úno scoláre</i> from, by a school boy.

*N.B.*—In the same way *úno sciame* a swarm, *úno zio* an uncle.

*Feminine.*

Before a consonant.

Nom.	}	<i>úna mádre</i> a mother.
Acc.		
Gen.		<i>d'úna mádre</i> of a mother.
Dat.		<i>ad úna mádre</i> to a mother.
Abl.		<i>da úna mádre</i> from, by a mother.

Before a vowel.

*Un' ánima, d'un' ánima*, etc.

## (c) With a Demonstrative Adjective.

*Masculine.*

Nom.	}	<i>quésto palázzo</i> this palace.
Acc.		
Gen.		<i>di quésto palázzo</i> of this palace.
Dat.		<i>a quésto palázzo</i> to this palace.
Abl.		<i>da quésto palázzo</i> from, by this palace.

*Plural.*

Nom.	}	<i>quésti palázzì</i> these palaces.
Acc.		
Gen.		<i>di quésti palázzì</i> of these palaces.
Dat.		<i>a quésti palázzì</i> to these palaces.
Abl.		<i>da quésti palázzì</i> from, by these palaces.

*Feminine.*

Nom.	}	<i>quésta stráda</i> this street.
Acc.		
Gen.		<i>di quésta stráda</i> of this street.
Dat.		<i>a quésta stráda</i> to this street.
Abl.		<i>da quésta stráda</i> from, by this street.

*Plural.*

Nom.	}	<i>quéste stráde</i> these streets.
Acc.		
Gen.		<i>di quéste stráde</i> of these streets.
Dat.		<i>a quéste stráde</i> to these streets.
Abl.		<i>da quéste stráde</i> from, by these streets.

*Note.*—In the same manner are declined the above mentioned possessive adjectives *mío* my, *túo* thy, *súo* his, her, etc.

## Vocabulary.

<i>Il creatóre</i>	the creator	<i>la morte</i>	(the) death
<i>il móndo</i>	the world	<i>il foglio</i>	the sheet (of paper)
<i>il cugíno</i>	the cousin ( <i>m.</i> )	<i>la foglia</i>	the leaf
<i>la cugína</i>	the cousin ( <i>f.</i> )	<i>lo scrigno</i>	the chest, box
<i>l'amíco</i> (pl. amici)	the friend	<i>la pianta</i>	the plant
<i>il nemíco</i> (pl. nemici)	the enemy	<i>la terra</i>	the earth
<i>la città</i>	the town	<i>il ritratto</i>	the portrait
<i>la finestra</i>	the window	<i>io do</i>	I give
<i>il vicíno</i>	the neighbour	<i>io vengo</i>	I come
<i>il figlio</i>	the son	<i>vói date</i>	you give
<i>l'animále</i>	the animal	<i>di chí?</i>	whose?
<i>il sónno</i>	(the) sleep	<i>è</i>	is
		<i>sóno</i>	I am; they are.

## Reading Exercise. 5.

Il padre del fanciullo. La madre dei figli<sup>1</sup>. La porta della casa. Le porte delle case. Le finestre dei palazzi. Il gatto è un animale. I gatti sono i nemici dei sorci. Io do il ritratto all'amico. Io do le rose ai cugini e alle cugine. Voi date gli scrigni agli amici e alle amiche. I nemici degli uomini. I fogli dei libri e dei quaderni (*writing-books*). Le foglie di questi fiori. Le finestre di questa casa. Io vengo dalla città.

## Traduzione. 6.

1. The brother of the cousin (*m.*). The sisters of the cousin (*f.*). The gates of the town. The houses of the towns. The windows of the houses. God is the creator of the world. The dog is the enemy of the cat. I give the portraits to the brothers and (to the)<sup>2</sup> sisters. The dog is the friend of (the) man.

2. I give the book to the brother. The sleep of the child. Of the death of my (*del mio*) friend (*m.*)<sup>3</sup>. The leaves of the roses and (of the) trees of the garden. Here are the clothes (*abiti, m.*) of the children. We speak (*Noi parliamo*) of the trees and (of the) plants of the earth. I come from the duke's palace.

## Dialogo.

Ho io il libro del cugino?	Tu hai il libro del cugino.
Hai tu il ritratto della zia?	Sì, io ho il ritratto della zia.
Ha egli veduto il giardino del rè?	Sì, egli ha veduto il giardino e il castello del rè.
I fanciulli hanno gli scrigni?	Sì, i fanciulli hanno gli scrigni.
Chi ( <i>who</i> ) aveva la penna del fratello?	Io avevo la penna del fratello.
Di chi sono quelle pere? <sup>4</sup>	Sono di mio fratello.
Di chi sono questi giardini?	Sono del rè e della regina.

<sup>1</sup> *Fanciullo* means *lad*; *fanciulla* a girl; a little girl is *ragazza*, a little boy *ragazzo*. *Figli* or *figliuóli* (Pl.) means the *children* of a family, without regard to sex. Thus a lady would say: *ho cinque figli, due maschi, e tre femmine* I have five children, two boys and three girls.

<sup>2</sup> The article must be repeated here, the two objects being of different gender.

<sup>3</sup> The English inversion (Saxon genitive): *of my friend's death*, cannot be imitated in Italian.

<sup>4</sup> *Di chi è* and *di chi sòno* correspond to the English: to whom does (or do . . .) belong? The sentence: *di chi sono quelle pére?* might also be rendered thus: whose pears are those?



Di chi sono questi libri?	Questi libri sono di vostro padre.
Avete voi veduto il cane dell'amico?	Ecco il cane dell'amico.
Di chi sono queste oche?	Sono di vostra cugina.

## Fourth Lesson.

### The Substantives in Connection with the Prepositions (continued).

Frequently the substantives are governed by prepositions, which appear almost in every sentence, and should therefore be learnt from the very beginning. *They are simply put before the noun with or without its article.*

<i>a</i>	at, to, in	<i>avanti</i>	before (time and place)
<i>con</i>	with	<i>contro</i>	against [ce]
<i>da</i>	from, by, at	<i>davanti</i>	before, (place)
<i>di</i>	of	<i>dietro</i>	behind
<i>in</i>	in	<i>dinanzi</i>	before (place)
<i>per</i>	for, through	<i>dopo</i>	after
<i>sopra</i>	upon, on	<i>durante</i>	during
<i>sotto</i>	under, beneath	<i>prima di</i>	before
<i>su</i>	on, upon	<i>senza</i>	without
<i>fra, tra</i>	between.	<i>verso</i>	towards.

**Note.**—*a, con, da, di, in, per, su*, contract with the article; *a, da, di*, in all cases, in the way shown in Lesson third; *con, in, per, su*, only in certain cases; *fra* and *tra*, only in poetry.

<i>in</i> il = nel	<i>con</i> il = col	<i>su</i> il = sul
» lo = nello, nell'	» lo = collo, coll'	» lo = sullo, sull'
» la = nella, nell'	» la = colla, coll'	» la = sulla, sull'
» i = nei, ne'	» i = coi, co'	» i = sui, su'
» gli = negli, negl'	» gli = cogli, cogl'	» gli = sugli, sugl'
» le = nelle, nell'	» le = colle, coll'	» le = sulle, sull'
<i>per</i> il = pel <sup>1</sup>	<i>tra</i> il = tral <sup>1</sup>	
» i = pei, or pe'	( » lo = trallo)	
( » le = pelle)	( » la = tralla)	
	» i = trai, or tra'	
	( » gli = tagli)	
	( » le = tralle).	

<sup>1</sup> Generally *per* is only contracted with *il* and *i* (= *pel* and *pei*) into one word. The contractions with *tra* and the article are very rare.

## Vocabulary.

<i>La scùpla</i>	the school
<i>il maestro</i>	the (school) master, teacher
<i>l'acqua</i>	the water
<i>la mano</i>	the hand
<i>la pioggia</i>	the rain
<i>il tetto</i>	the roof
<i>la camera</i>	the room
<i>la chiesa</i>	the church
<i>la (notte) sera</i>	the (night), evening
<i>il giorno</i>	the day

<i>la cucina</i>	the kitchen
<i>il cortile</i>	the yard (of a house)
<i>la tasca</i>	the pocket
<i>la serva</i>	the servant
<i>abita</i>	} lives, dwells, resides
<i>sta</i>	
<i>la tavola</i>	the table
<i>Luigi</i>	Lewis
<i>dóve (ove)</i>	where?
<i>chi</i>	who?
<i>a (in) casa</i>	at home.

S. *Io sono* I am

*tu sei* thou art

*egli è* he is

*ella è* she is

P. *noi siamo* we are

*voi siete* you are

*essi sono* they (m.) are

*esse sono* they (f.) are

*Sono io?* Am I?

*sei tu?* art thou?

*è egli?* is he?

*è ella?* is she?

*siamo noi?* are we?

*siete voi?* are you?

*sono essi?* are they?

*sono esse?* are they?

## Reading Exercise. 7.

Io sono nel cortile del vicino. L'uccello è sul tetto. Il gatto è dietro la stufa. Sei tu in<sup>1</sup> giardino. Siete voi in cucina? Luigi è da mio padre. I cavalli sono davanti la porta. Dopo la pioggia. Durante la notte. Avanti il giorno. Il fanciullo è sotto l'albero. Questo libro è pel (= per il) maestro e per lo scolare. Questa pera è per mia zia. Il cane è nell' (= in la) acqua. Mia zia è in chiesa. Senza danaro (*money*). Coi (= con i) cavalli di mio zio. Cogli (= con gli) amici di mio cugino. Mia cugina sta a Parigi (*Paris*) nella casa di mia zia. Io ho il coltello in mano. Egli aveva le mani *in* tasca. Il libro è *nella* tasca del padre.

## Traduzione. 8.

1. In the yard. During the rain. I am before the house of the physician. Lewis is in the garden. The servant is in the room. The (school) masters are at school. Before (the) evening. The birds are on the roof of the church. I speak (*Io parlo*) of the coat (*Gen.*), — of the flowers, — of my father, — of my mother. My sister is at home.

2. The two knives are upon the table. Where are the cats? They are in the kitchen. The three children of my

<sup>1</sup> Before some names of places used in a *general sense*, the article is often left out in Italian, as sometimes in English. Ex.: in town, in church, at school, etc., *in città, in chiesa, a scùpla*, etc.

cousin (*m.*) are in town. The horses are in the water. The penknife of the boy is on the table. Without my father. I went (*Sono andato*) with my sister. I come with the friend of my brother.

### Dialogo.

Dove è Luigi?	Egli è nel cortile dello zio.
Dove è mio figlio?	Egli è in giardino.
I fanciulli sono dal maestro?	No, essi giuocano ( <i>play</i> ) davanti alla casa.
Di che cosa ( <i>what</i> ) parli ( <i>speakest</i> ) tu?	Io parlo del rè.
Dove abita tuo cugino?	Io parlo dei cavalli.
Vostra cugina è a scuola?	Abita dalla zia.
Chi è andato in chiesa?	No, essa è in chiesa.
	Mia sorella è andata <sup>1</sup> nella chiesa della Madonna.
È in casa vostro fratello?	No, è andato dal medico.
La serva è in cucina o in giardino?	È nel giardino del vicino.
Avevate voi veduto le anitre ( <i>ducks</i> ) nel cortile?	Noi avevamo veduto le anitre e le oche.
Con chi ( <i>With whom</i> ) siete andati?	Noi siamo andati con nostro padre.

## Fifth Lesson.

### The Partitive.

In English the word *some* (or *any*) often precedes a substantive, when no particular kind, measure, or quality is meant, as: *some wine, some bread, any ink*, etc.

In Italian this relation is expressed by the preposition *di* combined with the forms of the definite article, in the singular as well as in the plural.

Thus, *the wine, the beer, the oil* is translated: *il vino, la birra, l'olio*; but *some wine, some beer, some oil* is: *del vino, della birra, dell'olio*.

*Note.*—When such words are used in quite an *indefinite* and *general sense*, both languages agree, and *no* article precedes the substantive. Ex.: He sells paper, pencils, and ink *egli vende carta, matite e inchiostro*.

<sup>1</sup> In Italian the past participle, joining the auxiliary verb *essere* to be, must always agree with its substantive in *gender* and *number*. Ex.: *Mio fratello è andato (m.)*; *mia sorella è andata (f.)*; *i fratelli sono andati (m. p.)*; *le sorelle sono andate (f. p.)*.

The student is advised to compare the following examples:

*Io védo le ánitre* I see the ducks.

*Io vedo delle ánitre* I see some (a few) ducks.

*Io vedo ánitre* I see ducks (but no geese).

*Egli vende del tabácco* he sells tobacco (and other articles).

*Egli vende tabácco* he is a tobacconist.

*Note.*—In negative sentences the partitive sense is most commonly expressed by the omission of the article. Thus:

We have no flowers.

*Non abbíamo fióri.*

You have neither money nor friends.

*Non avéte nè danáro nè amíci.*

### Vocabulary.

<i>La farina</i>	the flour, meal
<i>la cárne</i>	the meat
<i>il ferro</i>	the iron
<i>l'oro</i>	the gold
<i>l'argento</i>	the silver
<i>il danáro</i>	the money
<i>lo spírito</i>	the spirit
<i>il piómbo</i>	the lead
<i>il sále</i>	the salt
<i>la scárpa</i>	the shoe
<i>il mercánte</i>	} the merchant
<i>il negoziánte</i>	
<i>lo zúcchero</i>	the sugar
<i>il caffè</i>	the coffee
<i>la susína, la prúgna</i>	the plum
<i>il cácio, il fór-mággio</i>	the cheese

<i>l'impiegó</i> (pl. — <i>ghi</i> )	the office
<i>il forestiero</i>	the foreigner
<i>lo straniero</i>	the foreigner
<i>la matíta</i>	the pencil
<i>il búrro</i> (but- <i>tirro</i> )	the butter
<i>l'inchíostro</i>	the ink
<i>il ragázzo</i>	the boy
<i>la ragázza</i>	the girl
<i>la figlia</i>	the daughter
<i>la calza</i>	the stocking
<i>il látte</i>	the milk
<i>la minestra</i>	the soup
<i>l'olio</i>	the oil
<i>l'acéto</i>	the vinegar
<i>Che</i>	what?
<i>ma</i>	but.

S. *Io avrò* I shall have  
*tu avrá* thou wilt have  
*egli avrá* he will have.

P. *noi avrémo* we shall have  
*voi avréte* you will have  
*essi avránno* they will have.

*Avrò io?* Shall I have?  
*avrà tu?* shalt thou have?  
*avrà egli?* will he have?  
*avremo noi?* shall we have?  
*avrete voi?* shall you have?  
*avranno essi?* will they have?

### Reading Exercise. 9.

*Io avrò del pane e della farina. Avrete voi anche del sale? I rè avranno dell'oro e dell'argento<sup>1</sup>. Essi avranno*

<sup>1</sup> There are a great many examples like this to be found, where Italians put a word in the "partitive" which in English requires no article at all.

anche del danaro. Tu avrai del cacio (*or* del formaggio). Luigi avrà della carta e dell'inchiostro. Questo mercante vende olio e aceto. Luigi avrà anche dei libri e delle matite. Avevano esse dei fiori? Io do a tuo cugino delle pere e delle susine. Nel cortile sono le oche e le anitre. Ci sono oche nel cortile. Gli stranieri avranno del danaro. Noi avremo della minestra e della carne. Nel giardino vi sono alberi, frutta e fiori.

### Traduzione. 10.

1. We shall have some butter and (some)<sup>1</sup> cheese. You will have milk and eggs. Here is *the* bread. Here is some bread. My father had lead and iron. This child had some flowers. My cousin (*f.*) will have some flour and bread. There are soup, oil, and vinegar. The merchant had sugar and coffee. The queen had gold and silver. I give (to) the boys books, pencils, and pens.

2. They will also have some paper and ink. My uncle sells paper, pencils, pens and ink. Lewis has horses and dogs. We have seen horses, but not dogs. Thy sister will have shoes and stockings. I give (to) thy brother clothes and flowers. Shall you have (any) friends (*m.*)? They (*f.*) will have friends (*f.*). These men are foreigners. There are books and pictures at thy uncle's.<sup>2</sup>

### Dialogo.

Abbiamo noi della farina?	} Noi abbiamo del sale e della farina.
Abbiamo noi anche del sale?	
Avete voi del burro e del pane?	No, signora ( <i>Madam</i> ), ma abbiamo del danaro.
Che cosa ( <i>what?</i> ) <sup>3</sup> avete voi?	Abbiamo carne e pane.
Avete delle matite?	No, ma ho delle penne.
Hanno essi delle pere?	No, ma essi hanno delle prugne.
Che cosa ( <i>what?</i> ) <sup>3</sup> avete sotto il braccio ( <i>arm</i> )?	Io ho dei libri e della carta.
Per chi ( <i>whom</i> ) sono questi libri?	Essi sono per mio cugino.
Dove c'è <sup>4</sup> dell'oro?	In Russia c'è dell'oro.

<sup>1</sup> Article always repeated.

<sup>2</sup> See the note page 16.

<sup>3</sup> *What?* is *che?* or *che cosa?* (which thing?) In familiar conversation Northern Italians often say *cosa?* which, however, is not quite correct, while "*che?*" alone is mostly used in the *South*.

<sup>4</sup> *C'è?* instead of *ci* (= *vi*) *è?* (in French *y a-t-il*) corresponds to the English: *is there?*



Tua sorella ha dello zucchero?<sup>1</sup>

Avrà dei quaderni tuo cugino (*Nom.*)?

Chi vende formaggio?

Avete delle frutta in casa?

Che cosa c'è da mia zia (*at my aunt's*)?

Ella ha dello zucchero e del caffè.

Sì, egli avrà dei quaderni, dell'inchiostro e delle penne.

Il mercante vende (*sells*) formaggio.

Sì, signore (*Sir*), abbiamo delle frutta.

Vi sono libri e quadri.

## Sixth Lesson.

### The Partitive (continued).

The "partitive genitive" has its own declension—*i.e.*, particular forms for the genitive, dative, accusative, and ablative cases. The *dative* of this declension, however, is very rare. It is formed by putting *a* (or *ad*) before the partitive articles *del*, *della*, *dello*, *dell'*; pl. *dei*, *delle*, *degli* and *degl'*. Ex.: You always think of<sup>2</sup> money, of wine, of books *vói pensáte sempre a del danáro, a del víno, a dei libri*.

The *genitive* case of this declension is of frequent occurrence and very simple. Here the article is entirely omitted, *di* taking its place before the substantive, as:  
 Nom. (*del*) *vino* some wine      (*della*) *birra* some beer  
 Gen. *di vino* of wine      *di birra* of beer.

Such is the case when the substantive is governed by another word implying *measure, weight, number, or quantity*, as:

*Una bottiglia di vino* a bottle of wine.

*Un bicchiere d'acqua* a glass of water.

*Dieci libbre di carne* ten pounds of meat.

*Una quantità di zucchero* a great deal of sugar.

English compound substantives are often rendered by this genitive, as:

<sup>1</sup> Before *masc.* nouns beginning with *z* the article *il* is sometimes used in familiar conversation, though not very correctly, thus: *lo zucchero*; *lo zio* and *il zucchero*, *il zio*. The Plur. is only *gli*, e.g. *gli zii* the uncles.

<sup>2</sup> In Italian "to think" governs the *dative*.

*Il maestro (di sc ola)* the school-master.

*Il mercante di vino* the wine merchant.

Adjectives denoting the material of which a thing is made are rendered by *substantives* with *di*, as:

*Un anello d'oro* a gold ring.<sup>1</sup>

*Una tavola di legno* a wooden table.

This genitive is also governed by some *adverbs* of quantity, as: *niente* nothing, *qu lche cosa* something, etc., as:

*Niente di buono* nothing good.<sup>2</sup>

*Qu lche cosa di grande* something grand.

The nominative and accusative case of this partitive form are always *alike*.

### Vocabulary.

<i>Una bottiglia</i>	a bottle	<i>compr�to</i>	bought
<i>un bicchiere</i>	a glass	<i>qu�lche cosa</i> { <i>di</i> }	something
<i>una tazza</i>	a cup	<i>non . . niente</i> { <i>di</i> }	nothing
<i>una scatola</i>	a box	<i>un quintale</i>	a hundred-weight
<i>una libbra</i>	a pound	<i>una quantit�</i>	a great deal
<i>un chilo-</i>	} <b>a kilogram</b>	<i>una moltit�-</i>	a multitude, a
<i>grammo</i>		<i>dine</i>	great many
<i>un chilo (pl. chili)</i>		<i>la bocca</i>	the mouth
<i>il p�nno</i>	the cloth	<i>il metro</i>	<b>the metre</b>
<i>la birra</i>	the beer	<i>il braccio</i>	the arm
<i>la persona</i>	the person	<i>il litro</i>	<b>the litre</b>
<i>la lettera</i>	the letter	<i>una dozzina</i>	a dozen
<i>l'anello</i>	the ring	<i>lo stiv�le</i>	the boot
<i>il contadino</i>	the peasant	<i>il legno</i>	the wood
<i>l'orologio</i>	the watch	<i>qu�attro</i>	four
<i>il porco</i>	the pig	<i>cinque</i>	five
<i>il cucchi�o</i>	the spoon	<i>sei</i>	six
<i>la forchetta</i>	the fork	<i>sette</i>	seven
<i>ricevuto</i>	received, got	<i>otto</i>	eight
		<i>nove</i>	nine

<sup>1</sup> In poetry there are also adjectives like * ureo* golden, *mar-marreo* of marble, *argenteo* of silver, etc.

<sup>2</sup> It must be well understood that the word governed by these *adverbs* of quantity cannot be a *substantive*. The student would be entirely wrong in saying as in French: *poco di birra*, little beer, *poco* being in such a case considered as an *adjective*. But he may say: *un poco di birra*, or *un po' di birra*, because here *un poco* is considered as a *substantive*. The usual manner of rendering such expressions does not differ from English. Thus: little money *poco danaro*; little beer *poca birra*; much gold, *molto oro*; many books *molti libri*, etc., where *poco*, *poca*, *molto*, *molti*, are adjectives. (See Part II: the *Adjective*.)

<i>dîci</i>	ten	<i>dâtemi</i>	give me
<i>bevûto</i>	drunk	<i>che</i>	than as
<i>vendûto</i>	sold	<i>sûbito</i>	directly.

## Reading Exercise. 11.

Ecco una bottiglia di vino. Noi abbiamo comprato tre chilogrammi (*or* tre chili) di zucchero. Egli ha venduto due quintali di caffè. La regina aveva un gran numero di cavalli. Io penso a dell'oro e a dell'argento. Tu pensi sempre a balli e a concerti. Ho ricevuto questi libri da (degli) amici. Mia zia avrà una dozzina di calze. Voi avrete un foglio di carta. Essi non<sup>1</sup> avevano niente di buono. Il contadino aveva cinque buoi, dieci cavalli e una quantità di porci. Egli ha bevuto troppo (*too much*) vino. Voi avrete un orologio d'oro. Il vicino ha comprato dieci chili di cioccolata (*chocolate*). Ho ricevuto una lettera e una scatola da mia zia. Abbiamo veduto una moltitudine di persone.

## Traduzione. 12.

1. I shall have some pens. Thou wilt have a sheet of paper. She will have some pencils. We shall have a glass of wine. My brother will have nothing good. I shall also have a bottle of wine. I have drunk two glasses of water and a bottle of beer. We had received two kilograms of sugar, six kilograms of coffee, and ten litres of wine. You will have a great many looking-glasses and many boxes. The peasant has bought ten oxen and a wooden house.

2. In this box there are seven metres of cloth. These persons have sold a dozen (of) boots. We had a silver watch and a gold ring. Shall you have a wooden table or a stone one?<sup>2</sup> How many (*Quante, f.*) persons have you seen? We have seen three — six — nine persons. He has received a great many letters. We shall have nine metres of cloth. Have you drunk a bottle of wine? We have not drunk a bottle of wine, but a cup of coffee. Give me a sheet of paper. My sister has bought two gold rings and three silver spoons from some English merchants. What have you done?<sup>3</sup>

<sup>1</sup> Before the verb, when followed by *niente* or *nulla* (nothing), the negative particle *non* is always required.

<sup>2</sup> Expressions like this can by no means be literally translated. The sentence must be rendered thus: *Avete una tavola di legno o di pietra*, have you a table of wood or of stone?

<sup>3</sup> *Che cosa?* being considered as an interrogative pronoun, an adjective or participle following cannot agree with *cosa*; in this case: "Che cosa avete fatto?"

## Dialogo.

Che cosa avete bevuto ?	Abbiamo bevuto un bicchiere d'acqua.
Quanti chilogrammi (chili) di zucchero avete comprati ? <sup>1</sup>	Abbiamo comprato tre chili di zucchero.
Datemi una tazza di latte !	Súbito, signore.
Sapete ( <i>Do you know</i> ) qualche cosa di nuovo ( <i>new</i> ) ?	No, non so ( <i>know</i> ) niente di nuovo.
Quanto ( <i>How much</i> ) danaro hai ?	Ho cinque lire ( <i>franks</i> ).
Avevano essi ricevuto la scatola di legno ?	Non so.
Dove avete veduto il maestro di musica ?	Abbiamo veduto il maestro di musica nel giardino.
Aveva egli dei fiori ?	Sì, aveva molti fiori.
Avete voi delle case ?	Abbiamo otto case.
Pensi ( <i>thinkest</i> ) tu a del vino ?	No, io penso a della birra.
Quanti metri volete ( <i>will you</i> ) di questo panno ?	Datemene due metri.
Da chi avete comprato gli orologi ?	Da degli stranieri.
Di chi è questa forchetta d'argento ?	È di mia sorella.
Datemi una dozzina di camice e un paio di stivali !	Ecco, signore, le camice e gli stivali.

## Seventh Lesson.

## Terminations Modifying the Meaning of Substantives.

The Italian language abounds in some *endings* that serve either to augment or diminish the original meaning of a word, and even in some cases to add an idea of contempt, affection, etc.

These endings are added either to a substantive or an adjective, after the latter having dropped their last vowel.

By the addition of such endings, the word undergoes so many modifications that sometimes two and more English adjectives are not able to render the meaning expressed by them.

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<sup>1</sup> The *participle* generally agrees with its noun in *gender* and *number*, when *following* it, and always when used with *essere*.

Thus, for instance, *avaro* means: a miser; *avaróne* a covetous, scraping fellow, and *avaráccio* an old, clutching sinner. *Un giovane* means a youth; *un giovanetto* a smart young man.

The diminutive endings afford a still greater variety of modifications. A word, which is already a diminutive, may, by the addition of other diminutive syllables, express the most singular shades of the original signification.

Thus *libro* means book, *librétto* a little book, also the text or words of an opera; *librettíno* a nice little book; *libriccino* a dear little book; *libercolo* a nasty little book: *librúccio*, *libricciuolo*, *librettuccio* cannot be rendered exactly in English.

Of all these different endings the following are those most in use<sup>1</sup>:

### Augmentatives:

1. *óne*, *óna*, are used to indicate a remarkable greatness either in size or quality. Ex.: *libro* book, *libróne* large book, *memória* memory, *memoríona* an extraordinary memory.

N.B.—The masc. ending *óne* is in many cases affixed to *fem. substantives*, provided no ambiguity may arise. Cf. *porta* (door), *portóne*; *sála* (saloon), *salóne*; *donna* (woman), *donnóne*, *donnóna* and *vecchjo* (old man), *vecchjóne*; *vecchia* (old woman), *vecchjóna*.

Referring to certain animals, this distinction is not so strictly observed; thus *formica* (ant), *formicóne*; *ca-válla* (mare), *cavallóne*.

2. *otto* (*m.*), *otta* (*f.*) express an average strength, bigness and greatness; sometimes they add an idea of

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<sup>1</sup> Yet these endings cannot be used indifferently. There are, for instance, substantives which are never found with *ella* or *ello*, etc., whereas they admit *étta* or *étto*, and *vice versá*, etc.; and besides, the same syllable has sometimes very different significations. Thus *casella*, instead of *casetta* or *casina*, will hardly ever be met with, also *casettina* is frequently used. *Casino* signifies a cottage and a ballroom, but it has now degenerated to the far worse meaning of "women's tavern." *Giovanotto* means a smart young man, whereas *aquilotto* does not mean a strong eagle, but a young eagle still unfledged.



contempt, love, etc., and in a few cases they are real diminutives. For instance: *contadina* (countrywoman), *contadinotta* (a fresh countrywoman); *gióvane* (young), *giovannotto* (smart lad); *áquila* (eagle), *aquilotto* (young eagle).

3. *áccio* (m.), *áccia* (f.); *ázzo* (m.), *ázza* (f.); *ástro* (m.), *ástra* (f.) suggest an idea of something bad, despicable, etc., as: *dottóre* (doctor), *dottoráccio* (a bad, ignorant doctor); *amore* (love), *amorazzo* (liason); *medico* (physician), *medicástro* (a quack).

### Diminutives:

4. *ino* (m.), *ina* (f.); *étto* (m.), *étta* (f.); *ello* (m.), *ella* (f.); *uòlo* or *òlo*, *uòla* indicate diminution, sometimes with the accessory idea of fondness, loveliness, compassion, and tenderness, as: *povero* (poor), *poverino* (my poor boy)<sup>1</sup>; *máno* (hand), *manína* (little hand); *vecchio* (old man), *vecchiétto* (poor old man); *béstia* (animal), *bestiòla* (little creature).

The ending —*ino* frequently serves in familiar conversation to denote a younger member of a noble family. Thus *cònte* means count, and *contessa* countess, whereas *contino* and *contessina* mean the young count and the young countess.

5. *úccio*, *úzzo* (fem.), *úccia*, *úzza* express diminution and at the same time baseness and disdain, as: *fráte* (monk, friar), *fratúzzo* (a contemptible monk); *cása* (house), *casúccia* (a miserable house).

N.B.—When added to Christian names, they show affection, etc. *Enricuzzo* Harry, *Mariuccia* May.

For the sake of euphony a letter or a syllable is often inserted before these terminations, as: *rète* net, *reticella* little net, *testa* head, *testolína* little head; *pázso* fool, *pazzerello* little fool.

N.B.—It must be well understood that the use of the above endings is not compulsory in Italian. Besides, not every word that appears by its ending to be either an augmentative, a diminutive, or a despective, is such in reality; such as: *montóne* ram, *scodella* soup-dish, *mulino* mill, *polástro* chicken, etc.

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<sup>1</sup> Adjectives also may be used with these syllables.

## 6. Other terminations of this kind are:

(a) *ágli* (for substantives), as: *plebágli* populace.(b) *icciolo*, *icciola* (for substantives), as: *terricciola* little village; *resticciolo* a little remainder.(c) *iccio*, *igno*, *ógno* (for adjectives), as: *verdiccio* greenish; *asprigno* somewhat harsh; *giallógnolo* yellowish, fallow.(d) *úto* (for forming adjectives), as: *nasúto* long-nosed, *corpacciúto* stout.

*N.B.*—The knowledge and use of augmentatives, diminutives, and despective nouns is one of the most difficult parts of the Italian language, and is only to be properly acquired in the country by intercourse with the natives.

## Vocabulary.

<i>Il gigante</i>	the giant
<i>l'ombrello</i>	the umbrella
<i>l'ombrellino</i>	the parasol
<i>la chiave</i>	the key
<i>la cera</i>	the wax
<i>il dito</i> (pl. <i>le dita</i> )	the finger
<i>il tuono</i>	the thunder
<i>la barba</i>	the beard
<i>gli occhiali</i>	the spectacles
<i>il principe</i>	the prince
<i>la barca</i>	the boat
<i>il pescatore</i>	the fisherman

<i>l'odore</i>	the smell
<i>il naso</i>	the nose
<i>la spalla</i>	the shoulder
<i>la guancia</i>	the cheek
<i>il collo</i>	the neck
<i>povero</i>	poor
<i>infelice</i>	unhappy
<i>vezzoso</i>	nice
<i>ignorante</i>	ignorant
<i>ridicolo</i>	ridiculous
<i>molto</i>	much, very
<i>quello, -a</i>	that.

*Io ero* I was  
*tu eri* thou wast  
*egli era* he was  
*noi eravamo* we were  
*voi eravate* you were  
*essi erano* they were

*Ero io?* Was I?  
*eri tu?* wast thou?  
*era egli?* was he?  
*eravamo noi?* were we?  
*eravate voi?* were you?  
*erano essi?* were they?

Reading Exercise. 13. <sup>1</sup>

Io avevo un salone con due finestroni. Egli è un medico. Dove sono i libri di questo poetaastro? Dove abita questo poverino? Egli sta in quella casuccia. Ho comprato un ombrellino per mia madre. Che cosa vuole (*wants*) questo vecchietto? Il gigante aveva una barbetta ridicola. Egli era un povero fratuizzo. Gli stranieri erano nella barchetta del contadinello. Questo giovinotto è vostro cugino? Sì, Signore, è mio cugino. Questo maestrucolo col<sup>1</sup>

<sup>1</sup> In Italian, *possessive* adjectives are generally preceded by the definite article. See Lesson 14.

suo cappellaccio sulla testa, col suo librone sotto il braccio e co' suoi occhialoni sul nasetto è molto ridicolo.

#### Traduzione. 14.

1. Have you seen the little child of the foreigner? He was a vigorous young man of much spirit. This hardy countrywoman has two nice<sup>1</sup> little children. This woman has a nice little girl. You will have three thick books. This quack was very ignorant. Give the (*dat.*) little boy these little books. Thou wast very unhappy, my poor boy.

2. Give the (*dat.*) poor old man a little bit (*pezzo* = a piece, bit) of bread! Who is this tall young man? There are many bad doctors and bad poets in this country. This little dog (*cagnolino*) belongs to (*è del*) my little brother and (to my little) sister. Have you seen the large palace of the young prince? Who is that young lady (*signora*, lady)? She is the sister of the young count.

#### Dialogo.

Di chi è questo libretto?	Della ( <i>see the Poss. Pron.</i> ) mia sorellina.
Da chi avete comprato questo libriccio?	Dal libraio ( <i>bookseller</i> ) dietro la chiesetta.
Volete entrare ( <i>enter</i> ) nella mia barchetta?	No, grazie ( <i>thank you</i> ), signorino!
(Che) cosa volete fare ( <i>do</i> ) di questo cappellone?	Lo darò ( <i>I shall give it</i> ) a questo povero vecchierello.
Avete dato ( <i>given</i> ) un poco di latte al nostro cagnolino?	No, non ancora ( <i>not yet</i> ).
(Che) cosa hai perduto ( <i>lost</i> ), poverina ( <i>my poor girl</i> )?	Ho perduto il danaro del mio fratellino.
Non è egli un bellissimo ( <i>very fine</i> ) ragazzino?	Hai ragione <sup>2</sup> ( <i>You are right</i> ); egli è bellissimo.
Apri ( <i>open</i> ) la tua manina!	No, non voglio ( <i>I will not</i> )!
Che cosa pensi ( <i>dost thou think</i> ) tu del tuo cuginetto?	Egli è un pazzerello (pazzo, <i>fool</i> ).

<sup>1</sup> See note 2 p. 42.

<sup>2</sup> Literally: Thou hast reason (*tu as raison*).

## Eighth Lesson.

### Proper Names.

There are in Italian:

1. Proper names of *persons*, Christian and family names, as: *Luigi* Lewis, *Cárlo* Charles, *Emília* Emily, *Metastásio*, *Parini*, etc.

2. Names of *countries*, *provinces*, *mountains*, *rivers*, *lakes*, *towns*, as: *l'Europa* Europe, *l'Áustria* Austria, *l'Itália* Italy, *il Reno* the Rhine, *Lóndra* London, *Róma* Rome.

As a rule, the *former* and the names of *towns* have no article, whereas the latter usually take the *definite* article; being, of course, declined like all other substantives, as: *la Fráncia* France, *della Fráncia* of France, *alla Fráncia* to France, *dalla Fráncia* from France.

The declension of proper names of *persons* or *towns* is very simple; they merely take *di*, *a*, *da*, etc., in order to form their respective cases. Ex.:

Nom.	}	<i>Enríco</i> Henry.
Acc.		
Gen.	<i>di Enríco</i> (d' <i>Enríco</i> ) of Henry or Henry's.	
Dat.	<i>a Enríco</i> (or <i>ad Enríco</i> ) to Henry.	
Abl.	<i>da</i> ( <i>per</i> , etc.) <i>Enríco</i> from, by Henry.	

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Nom.	}	<i>Giúlia</i> Julia
Acc.		
Gen.	<i>di Giúlia</i> of Julia or Julia's.	
Dat.	<i>a Giúlia</i> to Julia.	
Abl.	<i>da</i> ( <i>per</i> , etc.) <i>Giúlia</i> from, by Julia.	

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Nom.	}	<i>Firenze</i> Florence
Acc.		
Gen.	<i>di Firenze</i> of Florence.	
Dat.	<i>a Firenze</i> at, in, to Florence.	
Abl.	<i>da</i> ( <i>per</i> , etc.) <i>Firenze</i> from Florence.	

*Note*.—1. In Italian one cannot say, as in English: *William's* hat, *Henry's* book, *Julia's* mother. Expressions like these must be rendered thus: *Il cappello di Guglielmo* (the hat of William); *il libro di Enrico* (the book of Henry); *la madre di Giúlia* (the mother of Julia); the nominative or accusative always *preceding* the genitive case.

2. *To* and *in* before proper names of *countries* are rendered by *in*, as: *in Itália*, to Italy, *in* Italy. *Vádo in Ger-*

*mánia* I go to Germany; *sóno in Inghilterra* I am in England.

3. *To* and *at* before names of towns must be translated with *a* (sometimes *ad* before vowels), as:

He goes *to* Paris, *egli va a Parigi*.

He lives *at* Aix-la-chapelle *egli dimora ad Aquisgrána*.

(Further explanations will be given in the Second Part.)

### Vocabulary.

<i>Il guánto</i>	the glove	<i>la Sassonia</i>	Saxony
<i>la favola</i>	the fable	<i>la Spagna</i>	Spain
<i>il mantello</i>	the cloak	<i>la Svizzera</i>	Switzerland
<i>il corso</i>	the course (also the principal promenade of a town)	<i>la Lombardia</i>	Lombardy
<i>il signóre</i>	Mr., the gentle- man	<i>le Alpi</i>	the Alps
<i>la signóra</i>	Mrs., the lady	<i>Cárolo</i>	Charles
<i>la signorína</i>	miss, the young lady	<i>Guglielmo</i>	William
<i>Berlino</i>	Berlin	<i>Federico (Fe- derigo)</i>	Frederick
<i>Vienna</i>	Vienna	<i>Maria</i>	Mary
<i>Parigi</i>	Paris	<i>Giorgio</i>	George
<i>Monaco</i>	Munich; Monaco	<i>Giulio</i>	Julius
<i>Venezia</i>	Venice	<i>Sofia</i>	Sophia
<i>Miláno</i>	Milan	<i>Giácomo</i>	James
<i>Genova</i>	Genoa	<i>dáte</i>	give (2nd pl.)
<i>Nápoli</i>	Naples	<i>létto</i>	read (past part.)
<i>la capítale</i>	the capital	<i>lúngo</i>	long
<i>l'Inghilterra</i>	England	<i>arriváto</i>	arrived
		<i>partíto</i>	set out
		<i>mórtto</i>	dead
		<i>sempre</i>	always
		<i>ieri</i>	yesterday.

### Reading Exercise. 15.

Ecco le favole di Esopo. Ho veduto il castello del rè di<sup>1</sup> Sassonia. Date la scatola a Sofia. Date la penna ad Enrico. Dove è il<sup>1</sup> signor Ambrosi? Dove sono i figli della signora Brown? Ecco la casa della signora Camozzi. Ieri eravamo a Firenze. Siete stato a Vienna? Mio cugino è in America. Il corso del Reno è lungo. Ecco una carta (*map*) Tuo fratello è arrivato da Venezia. Luigi Filippo, re di Frandella Germania. Io fui da Giacomo e da Pietro (*at Peter's*) cia, morì in Inghilterra. Ecco i cavalli di Carlo. Dove erano gli specchi di Luigia? Avete letto le opere (*works*) di Gœthe?

<sup>1</sup> The titles *signóre*, *signóra* and *signorína* are preceded by the *definite article* (except when used to address a person); thus: *il signór Tardini* Mr. Tardini; *la signora Uberti* Mrs. Uberti. With names of princes one uses simply *di* before the names of the countries they belong to.



Traduzione. 16.

1. My father is in Paris. My uncle is in Vienna. Paris is the capital of (*della*) France, and Vienna is the capital of Austria. Thy mother is in America. Where was my sister Emily? Where are Sophia's gloves? Where are Frederick's books? France was always the friend (*f.*) of Switzerland. I have seen the Alps of Switzerland and the Pyrenees (*i Pirenei*) between France and Spain.

2. I come from Firenze. Yesterday I was at William's and (at) Sophia's. I have got this book from Lewis. This poet died (*transl.* is dead) in Milan. The king of Spain and the queen of England are in Paris. The course of the Po is long. I know (*conosco*) Italy, France, and Germany; I also know Rome, Paris, and London.

Dialogo.

Dove eri tu?	Io ero a Parigi.
Di dove vieni tu? ( <i>Where dost thou come from?</i> )	Io vengo di Napoli.
Dove sono i guanti di Teresa?	Sono sulla tavola.
Che ( <i>which</i> ) paese è questo?	La Germania.
Che città è questa?	La città di Londra.
Quale è la capitale della Sassonia?	Dresda.
Quale è la capitale dell' Austria?	Vienna.
Chi c'è qui ( <i>who is there</i> )?	Il figlio del signor Camozzi.
A chi date voi questi libri?	Li ( <i>them</i> ) diamo ( <i>we give</i> ) al signor Giorgio.
Quante città avete vedute in Italia?	Abbiamo veduto Milano, Genova, Firenze, Roma e Venezia.
Avete letto le poesie ( <i>poems</i> ) del Leopardi?	No, Signore, ma abbiamo ( <i>we have</i> ) letto le tragedie del Niccolini.
Dove foste ( <i>were you</i> ) ieri?	Fummo ( <i>we were</i> ) dalla Signora Piavossi e da Teresa.

## Ninth Lesson.

### The Auxiliary Verb *Avère* to have.

#### Indicative Mood.

##### Present.

<i>Io ho</i> I have	<i>noi abbiámo</i> we have
<i>tu hář</i> thou hast	<i>voi avéte</i> you have
<i>egli ha</i> he has	<i>essi hánno</i> } they have.
<i>ella ha</i> she has	<i>esse hánno</i> }

##### Imperfect.

<i>Io avévo</i> (or <i>avéva</i> ) I had	<i>noi avevámo</i> we had
<i>tu avévi</i> thou hadst	<i>voi aveváte</i> you had
<i>esso avéva</i> he had	<i>essi avévano</i> they had.

##### Past Definite.

<i>Io ebbi</i> I had	<i>noi avémmo</i> we had
<i>tu avésti</i> thou hadst	<i>voi avéste</i> you had
<i>egli ebbe</i> he had	<i>essi ebbero</i> they had.

##### Future.<sup>1</sup>

<i>Io avrò</i> I shall have	<i>noi avrémo</i> we shall have
<i>tu avrář</i> thou wilt have	<i>voi avréte</i> you will have
<i>egli avrà</i> he will have	<i>essi avránno</i> they will have.

#### Conditional Mood.<sup>1</sup>

##### Present.

<i>Io avreř</i> I should have	<i>noi avrémmo</i> we should have
<i>tu avrésti</i> thou wouldst have	<i>voi avréste</i> you would have
<i>egli avrebbé</i> he would have	<i>essi avrebbéro</i> they would have.

#### Compound Tenses.

##### **Avúto** had.

##### Perfect.

<i>Io ho avúto</i> I have had	<i>noi abbiamo avuto</i> we have had
<i>tu hai avuto</i> thou hast had	<i>voi avete avuto</i> you have had
<i>egli ha avuto</i> he has had	<i>essi hanno avuto</i> they have had.

##### 1st Pluperfect.

<i>Io avevo</i> (or <i>aveva</i> ) <i>avuto</i> I had	<i>noi avevamo avuto</i> we had	} had.
<i>tu avevi avuto</i> thou hadst	<i>voi avevate avuto</i> you had	
<i>egli aveva avuto</i> he had	<i>essi avevano avuto</i> they had	

<sup>1</sup> On the etymological formation of these tenses, see the Regular Verb, Less. 20.

## 2nd Pluperfect.

<i>Io ebbi avuto</i> I had	} had	<i>noi avemmo avuto</i> we had	} had.
<i>tu avesti avuto</i> thou hadst		<i>voi aveste avuto</i> you had	
<i>egli ebbe avuto</i> he had		<i>essi ebbero avuto</i> they had	

## Future.

<i>Io avrò avuto</i> I shall have had
<i>tu avrai avuto</i> thou wilt have had
<i>egli avrà avuto</i> he will have had
<i>noi avremo avuto</i> we shall have had
<i>voi avrete avuto</i> you will have had
<i>essi avranno avuto</i> they will have had.

## Conditional.

## Perfect.

<i>Io avrei avuto</i> I should have had
<i>tu avresti avuto</i> thou wouldst have had
<i>egli avrebbe avuto</i> he would have had
<i>noi avremmo avuto</i> we should have had
<i>voi avreste avuto</i> you would have had
<i>essi avrebbero avuto</i> they would have had.

## Imperative Mood.

<i>Abbi</i> have (thou)	<i>abbiamo</i> let us have
<i>non avère</i> have not (thou)	<i>abbiate</i> have (you)
<i>abbia</i> have (polite form)	<i>abbiano</i> have (polite form).

## Subjunctive Mood.

## Present.

<i>Ch'io abbia</i> that I (may)	} have	<i>che noi abbiamo</i> that we	} have.
<i>che tu abbia</i> (or <i>abbi</i> ) that		<i>che voi abbiate</i> that you	
thou		<i>ch'essi abbiano</i> that they	
<i>ch'egli abbia</i> that he			

## Imperfect.

<i>Ch'io avessi</i> that I had	<i>che noi avéssimo</i> that we had
<i>che tu avessi</i> that thou hadst	<i>che voi avéste</i> that you had
<i>ch'egli avesse</i> that he had	<i>ch'essi avéssero</i> that they had.

## Compound Tenses.

## Perfect.

<i>Ch'io abbia avuto</i> that I (may) have had.
<i>che tu abbia avuto</i> that thou have had.
<i>ch'egli abbia avuto</i> that he have had
<i>che noi abbiamo avuto</i> that we have had
<i>che voi abbiate avuto</i> that you have had
<i>ch'essi abbiano avuto</i> that they have had.

*Pluperfect.*

*Ch'io avessi avuto* that I had had  
*che tu avessi avuto* that thou hadst had  
*ch'egli avesse avuto* that he had had  
*che noi avessimo avuto* that we had had  
*che voi aveste avuto* that you had had  
*ch'essi avessero avuto* that they had had.

## Infinitive Mood.

*Present.**Avére* to have*Perfect.**avere avuto* to have had.

## Gerund.

*Present.**Avendo* having*Perfect.**avendo avuto* having had.

## Participles.

*Present.**(Avente)* having<sup>1</sup>*Perfect.*

S. *avuto* (m.), *avuta* (f.) } had.  
 P. *avuti* (m.), *avute* (f.) }

## Remarks.

1. As we hinted in one of the former lessons, the Italian verb does not always require the personal pronouns *io*, *tu*, *egli*, etc., the persons being sufficiently distinguished by the terminations of the verb. For example: *Avete*, have you? *Avrete*, will you have? *Aveste*, had you? etc.

2. *Avere* also means *to receive, to get*, as: *Avrò del danáro* I shall get some money.

2. The negative, interrogative and negative-interrogative forms differ from the English, in so far as *the negative particle non is always placed immediately before the verb.* Thus, cf.:

(a) With the pronoun.

*Io avevo* I had*Avevo io?* Had I?*Io non avevo* I had not*Non avevo io?* Had I not?

(b) Without the pronoun.

*Avevo* I had*Avevo?* Had I?*Non avevo* I had not*Non avevo?* Had I not?

4. The *polite form of addressing* a person in Italian is *Èlla*<sup>2</sup> (she). This mode of address is quite peculiar to the Italian language. Formerly the term *Vossignoria* was used

<sup>1</sup> Little used.

<sup>2</sup> Commonly written with a capital letter. Instead of *Èlla* the accus. *Lei* may be used as *nom.*, if a stress is laid on the pronoun. This form is very frequently met with in Northern Italy, Tuscany and at Rome, whilst at Naples *Voi* is preferred.

(not unlike the English "*your Lordship*" or the Spanish *Vuestra merced* = *Usted*), which being *feminine* requires the *third person sing. femin.*, as: *Vossignoria ha* your Lordship *has*. This word "*Vossignoria*" is now obsolete; the construction, however, remains, and is always employed, when a person is politely spoken to, as: Have you? *Ha Ella?* (has *she*—i.e., *Vossignoria*); will you have? *avrà Ella?* (will *she* have); are you? *è Ella?* (is *she*); *comànda?* (*Ella* left out), what do you want? (literally: *does she command?*)

In mercantile style and in familiar conversation with foreigners the *second person plural* is used, as in English and French, as: *Avete voi?* Have you (*avez-vous*)? *Voléte?* Will you (*voulez-vous*)?

The *second person singular* (thou) is used by relations and intimate friends, schoolfellows, comrades, etc., and, whenever employed, marks a certain degree of intimacy. For ex.: *Hai?* (Hast thou) have you? *Vuqi?* Will you? *Avevi tu?* Had you?

## Tenth Lesson.

<i>La bórsa</i>	the purse (also exchange)	<i>la fortuna</i>	(the) fortune, hap- piness, good luck
<i>il borsellino</i>	the purse	<i>l'affanno</i>	(the) sorrow
<i>la carrozza</i>	the carriage	<i>i genitori</i>	the parents
<i>il calamáio</i>	the inkstand	<i>il sarto</i>	the tailor
<i>il quaderno</i>	the copybook	<i>la lámpada</i>	the lamp
<i>l'affare</i>	} the business	<i>il cortigiano</i>	the courtier
<i>la faccenda</i>		<i>felice</i>	happy
<i>la visita</i>	the visit	<i>gentile</i>	gentle
<i>la paura</i>	the fear	<i>abile</i>	clever
<i>la traduzione</i>	the translation	<i>amabile</i>	amiable
<i>il dovere</i>	the duty	<i>giovane</i>	young
<i>il piacere</i>	the pleasure	<i>avér<sup>1</sup> la genti-</i>	to have the kind-
<i>diligente</i>	diligent	<i>lézza</i>	ness
<i>lodévole</i>	praiseworthy	<i>avér fame</i>	to be hungry
<i>utile</i>	useful	<i>avér sete</i>	to be thirsty
<i>oggi</i>	to-day	<i>mangiato</i>	eaten
<i>domani</i>	to-morrow	<i>scritto</i>	written
<i>la nuóva</i>	the news	<i>trovato</i>	found
<i>buóno</i>	good	<i>perduto</i>	lost
<i>la sostanza</i>	} the fortune		
<i>la fortuna</i>			

### Reading Exercise. 17.

Io ho un amico. Tu avevi una casa. Egli ebbe due visite. Avrà Ella domani un nuovo libro? Un abile maestro

<sup>1</sup> The final —e, of the *Infinitive* is very often dropped before words beginning with a consonant, except *s impura*.



avrà molti scolari. Gli scolari avranno buoni maestri. Ha Ella veduto quell' (*that*) amabile fanciullo? Gli<sup>1</sup> amabili ragazzini avevano tre sorelline gentili. Questo infelice aveva perduto molto danaro. Chi è il padre del ragazzo? Il signore che (*whom*) Ella ha veduto ieri da mio cugino. Questi signori avevano una grande fortuna. Avevamo la fortuna di (*to*) avere dei vicini molto gentili. Avrei mangiato la minestra, se (*if*) avessi avuto fame. Noi avremmo bevuto la birra, se avessuno avuto sete. (Che) cosa hai dato al sarto? Del danaro per gli abiti di mio fratello. Abbia la gentilezza di dirmi (*to tell me*) dove abita il signor Verdi? Abbia pazienza! Non aver<sup>2</sup> paura!

### Traduzione. 18.

1. Had you (any) friends? Yes, we had many friends. Shall you (*shall*) have some money? They would have horses and carriages. This evening I shall have a visit from my cousin. I have written four letters. You have good parents. These children will have ink and pens. He would have an inkstand. They would have some paper, pencils, and pens. What have you had? Had you (*had*) (any) enemies? The children are hungry and thirsty. This poor man has lost his (*his own*) fortune. You would have had useful books. Yesterday we have eaten bread and fruit.

2. This diligent pupil had written many translations. Thou wilt have thy money to-morrow. He had had unfortunate friends. The pupil's writing-book had ten sheets. We had (*poss. rem.*) the good luck to (*to*) have good teachers. The tailor has brought the clothes for Charles and William. You had the visit of the count yesterday. We shall have soon the garden of the prince. This praiseworthy pupil has had a great fortune. He says (*says*) that you have lost the spectacles. We have had a translation. You had (*poss. rem.*) amiable sisters. Let us have patience! He had written a book on the duties of men. Have (thou) not [*— no*] fear!

### Dialogo.

Chi ha avuto del danaro?	Il mercante ha avuto molto danaro.
Avete fame, fanciulli?	No, non abbiamo fame, ma abbiamo sete.

<sup>1</sup> Adjectives must agree in number and gender with the substantives they qualify.

<sup>2</sup> Before *masculine* adjectives beginning with a vowel, the article is *il*, *ultr. gli*, as: *l'amicabile ragazzo, gli amabili ragazzi*.

<sup>3</sup> See note 1 p. 41.

Chi aveva scritto la lettera?	Carlo aveva scritto la lettera.
Che cosa avrà la signora Matilde?	Avrà un bell'orologio.
Abbia la gentilezza di dirmi dove è il teatro.	Eco là il teatro.
Che cosa avevate mangiato dal vicino?	Avevamo mangiato delle pere.
Avete molti affari?	I mercanti hanno molti affari.
Avrebbe Lei forse ( <i>perhaps</i> ) il mio libro, signora!	Sì, ho il Suo <sup>1</sup> ( <i>your</i> ) libro.
Che cosa avresti fatto ( <i>done</i> ), se tu avessi avuto del danaro?	Avrei comprato carrozza e cavalli.
Non aver paura!	No, signora, non ho paura.

## Eleventh Lesson.

### The Auxiliary Verb *Èssere* to be.

#### Indicative Mood.

##### *Present.*

<i>Io sòno</i> I am	<i>noi sòmo</i> we are
<i>tu seï</i> thou art	<i>voi siete</i> you are
<i>egli è</i> he is	<i>essi sòno</i> they are
<i>ella è</i> she is	<i>esse sòno</i> they are.
( <i>Èlla è</i> you are)	

##### *Imperfect.*

<i>Io ero</i> (or <i>era</i> ) I was	<i>noi eravamo</i> we were
<i>tu eri</i> thou wast	<i>voi eravate</i> you were
<i>egli era</i> he was	<i>essi erano</i> they were
<i>ella era</i> she was	<i>esse erano</i> they were.
( <i>Èlla era</i> you were)	

##### *Past Definite.*

<i>Io fui</i> I was	<i>noi fummo</i> we were
<i>tu fosti</i> thou wast	<i>voi foste</i> you were
<i>egli fu</i> he was	<i>essi furono</i> they were.
( <i>Èlla fu</i> you were)	

##### *Future.*

<i>Io sarò</i> I shall be	<i>noi saremo</i> we shall be
<i>tu sarai</i> thou wilt be	<i>voi sarete</i> you will be
<i>egli sarà</i> he will be	<i>essi saranno</i> they will be.
( <i>Èlla sarà</i> you will be)	

<sup>1</sup> Literally: I have *his* book. The possessive adjective *Suo*, *Sua*, answering to the polite mode *Èlla*, must be written with a capital letter. This practice, however, is not general in Italian.

## Conditional Mood.

*Present.*

<i>Io sarei</i> I should be	<i>noi saremmo</i> we should be
<i>tu saresti</i> thou wouldst be	<i>voi sareste</i> you would be
<i>egli sarebbe</i> he would be	<i>essi sarebbero</i> they would be.
<i>(Ella sarebbe</i> you would be)	

*Compound Tenses.***Stato, -a been.***Perfect.*

<i>Io sono stato, -a</i> I have been	<i>noi siamo stati, -e</i> we have been
<i>tu sei stato, -a</i> thou hast been	<i>voi siete stati, -e</i> you have been
<i>egli è stato</i> he has been	<i>essi sono stati</i> they have been
<i>ella è stata</i> she has been	<i>esse sono state</i> they have been.

*1st Pluperfect.*

<i>Io ero (or era) stato, -a</i> I had been	<i>noi eravamo stati, -e</i> we had been
<i>tu eri stato, -a</i> thou hadst been	<i>voi eravate stati, -e</i> you had been
<i>egli era stato</i> he had been	<i>essi erano stati</i> they had been.

*2nd Pluperfect.*

<i>Io fui stato, -a</i> I had been	<i>noi fummo stati, -e</i> we had been
<i>tu fosti stato, -a</i> thou hadst been	<i>voi foste stati, -e</i> you had been
<i>egli fu stato</i> he had been	<i>essi furono stati</i> they had been.

*Future.*

<i>I sarò stato, -a</i> I shall have been
<i>tu sarai stato, -a</i> thou wilt have been
<i>egli sarà stato</i> he will have been
<i>noi saremo stati, -e</i> we shall have been
<i>voi sarete stati, -e</i> you will have been
<i>essi saranno stati</i> they will have been.

## Conditional Mood.

*Perfect.*

<i>Io sarei stato, -a</i> I should have been
<i>tu saresti stato, -a</i> thou wouldst have been
<i>egli sarebbe stato</i> he would have been.
<i>noi saremmo stati, -e</i> we should have been
<i>voi sareste stati, -e</i> you would have been
<i>essi sarebbero stati</i> they would have been.

## Imperative Mood.

<i>Sii</i> be (thou)	<i>siamo</i> let us be
<i>non essere</i> be not (thou)	<i>siate</i> be (you)
<i>sia</i> be (polite form)	<i>siano</i> be (polite form).

## Subjunctive Mood.

*Present.*

<i>Ch'io sia</i> that I be	<i>che noi siámo</i> that we be
<i>che tu sia (sii)</i> that thou be	<i>che voi siáte</i> that you be
<i>ch'egli sia</i> that he be	<i>ch'essi siano (sieno)</i> that they [be.]

*Imperfect.*

<i>Ch'io fossi</i> that I were	<i>che noi fóssimo</i> that we were
<i>che tu fossi</i> that thou were	<i>che voi fóste</i> that you were
<i>ch'egli fosse</i> that he were	<i>ch'essi fóssero</i> that they were.

## Compound Tenses.

*Perfect.*

<i>Ch'io sia státo, -a</i> that I have been
<i>che tu sia stato, -a</i> that thou have been
<i>ch'egli sia stato</i> that have been.
<i>che noi siamo stati, -e</i> that we have been
<i>che voi siate stati, -e</i> that you have been
<i>ch'essi siano stati</i> that they have been.

*Pluperfect.*

<i>Ch'io fossi stato, -a</i> that I had been
<i>che tu fossi stato, -a</i> that thou hadst been
<i>ch'egli fosse stato</i> that he had been.
<i>che noi fossimo stati, -e</i> that we had been
<i>che voi foste stati, -e</i> that you had been
<i>ch'essi fossero stati</i> that they had been.

## Infinitive Mood.

*Present.**Èssere* to be*Perfect.**Essere stato* to have been.

## Gerund.

*Present.**Essendo* being*Perfect.**Essendo stato* having been.

## Participle.

*Present.*

(wanting)

*Past.*

<i>Stato, -a</i>	} been.
<i>stati, -te</i>	

## Notes.

The *compound* tenses of this verb are formed with the auxiliary verb *essere*, as: *io sono stato* I have been (liter. I am been); *io sarò stato* I shall have been (I shall be been).

After *se* (if), the *Imperfetto del Congiuntivo* or the *Trapassato del Congiuntivo* must always be used. It would be quite wrong to say: *se io avrei* (If I had), instead of *se io avessi*; *se io sarei stato* (if I had been), inst. of *se io fossi stato*, etc.

When in English, after *if*, the Indicative mood is used, the same mood is required in Italian depending on *se*. After this latter even the Future tense can be used in Italian, if the action is a future one, just as after *when* (as soon as) in English. *Se egli non ha libri, non è contento*. If he has no books, he is not contented. *Se avrò danaro, comprerò una casa*. When (as soon as) I shall have money, I shall buy a house.

In order to become familiar with these verbs, the student is advised to conjugate them in the *interrogative* (*ho io? sono io?*), *negative* (*io non ho; io non sono*), and the *interrogative-negative* forms (*non ho io? non sono io?*), the former (*avere*) with a substantive, the latter (*essere*) with an adjective.

## Twelfth Lesson.

### Vocabulary.

<i>L'imperatore</i>	the emperor	<i>il tiranno</i>	the tyrant
<i>il generale</i>	the general	<i>l'esercito</i>	the army
<i>il tenente</i>	the lieutenant	<i>la primavera</i>	the spring
<i>la forma</i>	the form	<i>il campanile</i>	the steeple
<i>il zolfanello</i>	the match	<i>stimato</i>	esteemed
<i>il sigaro</i>	the cigar	<i>ammalato</i>	sick
<i>onesto</i>	honest	<i>tranquillo</i>	quiet
<i>contento</i>	satisfied	<i>largo</i>	broad
<i>ricco</i> (pl. — <i>chi</i> )	rich	<i>corto</i>	short
<i>lo strepito</i>	the noise	<i>alto</i>	high
<i>il duomo</i>	the dome (cathedral church)	<i>valoroso</i>	} courageous, brave
<i>la cupola</i>	the cupola	<i>coraggioso</i>	
<i>la scala</i>	the stairs	<i>cruello</i>	cruel
<i>il soldato</i>	the soldier	<i>bello</i>	fine
<i>la battaglia</i>	the battle	<i>perché</i>	why, because
<i>la colonna</i>	the column	<i>la scelta</i>	the choice
<i>il lupo</i>	the wolf	<i>magnanimo</i>	magnanimous
<i>il leone</i>	the lion	<i>pauroso</i>	afraid
<i>la iena</i>	the hyena	<i>cauto</i>	cautious
<i>l'albergo</i> (pl. — <i>ghi</i> )	the hotel	<i>quanto tempo</i>	how long?
<i>la trattoria</i>	the tavern	<i>molto tempo</i>	a long time
<i>davvero</i>	really	<i>ma</i>	but
<i>la caccia</i>	the chase	<i>solo</i>	alone
<i>il cacciatore</i>	the huntsman	<i>o</i> (before vowels <i>od</i> )	or
		<i>così — come</i>	so — as.



## Reading Exercise. 19.

L'imperatore è magnanimo. Il luogotenente è stato coraggioso. La cupola di questa chiesa sarà molto bella. Le colonne saranno alte. Sono io stato pauroso? No, non sei stato pauroso, ma cauto. Se è ricco, avrà amici. S'egli fosse ricco, avrebbe molti amici. Se il nostro generale non fosse stato abile e coraggioso, il nemico non avrebbe perduto la battaglia. Il lupo, la iena e il leone sono animali crudeli. Il soldato non sarebbe morto. Perchè non siete stati a scuola ieri? Perchè eravamo ammalati. Le signore sono state nel duomo. I signori sono stati sul campanile. In questa città ci sono pochi alberghi, ma molte trattorie e molti caffè. Domani saremo a caccia coi cacciatori del conte. Il tempo è troppo corto. Quanto tempo fu il principe a Parigi? Egli non è stato molto tempo a Parigi. Sia tranquillo; Suo padre non sarà ammalato per molto tempo. Nerone (*Nero*) fu un imperatore crudele. Napoleone fu il più grande (*the greatest*) generale dei tempi moderni.

## Traduzione. 20.

1. We were at Rome, Milan, Venice, and Ravenna. Shall you have been cautious? The emperors of Rome were cruel tyrants. Will this cruel tyrant be quiet (*constr.* Will be quiet this . . .)? The strangers will be in the hotel. If he is ill, he will be at home. If he were ill, he would be at home. Children, be quiet at school! The soldiers of the army have been brave. Were you not at Constantinople (*Constantinòpoli*)? Would you (*Ella*) not have money? Should we not be rich? If I were a prince . . . Where have you (*Ella*) been? Have you (*Ella*) not been in the emperor's garden? The staircase was high and broad. The stairs were not so high. How long have they (*m.*) been in England? Who is this gentleman? Who are these gentlemen? These gentlemen are the cousins of these young ladies.

2. The dome in (*di*) Milan is not so high as the steeple of St. (*Sánto*) Stephen (*Stèfano*) in Vienna. Shouldst thou have been satisfied? Would the children be cautious? If he were honest, he would be esteemed. (The) honest men are always esteemed. Be prudent (*cautious*) in the choice of your friends! Here are the cigars, where are the matches? Not having [any] friends, I am always alone. Where are you (*Ella*)? Where were you (*Ella*)? Have you not been [a] soldier? He has been [a] lieutenant. If you (*Ella*) had friends, you would be satisfied. My brother says (*dice*) that you (*Ella*) have been sick. Were you in Italy or in France this spring? The general has been long in Spain.

Have you (*Ella*) been at the general's? Having been diligent, he has received a fine watch from his father.

### Dialogo.

- |   |  |
|---|--|
| Dov' è stato Suo ( <i>your</i> ) padre?                             | È stato due mesi ( <i>months</i> ) a Parigi.                 |
| Dove fu la madre di questo ragazzo?                                 | Fu a Firenze.  |
| Erano a casa le sorelle di vostra cugina?                           | No, erano in chiesa.   |
| Chi fu il primo ( <i>first</i> ) re dei Romani?                     | Romolo.  |
| E l'ultimo ( <i>last</i> ) imperatore?                              | Romolo Augustolo.  |
| Quanto tempo foste a Venezia?                                       | Due mesi e quindici (15) giorni (= <i>a fortnight</i> ).     |
| Sono stati contenti i vostri maestri?                               | Sì, sono stati contenti di ( <i>with</i> ) noi.              |
| Sarete domani a Francoforte?  | No, saremo a Magonza ( <i>Magence</i> ).                     |
| Edove sarete doman(i) l'altro ( <i>the day after to-morrow</i> )?   | Saremo a Colonia o ad Aquisgrana.                            |
| Come ( <i>how</i> ) sono i dintorni ( <i>outskirts</i> ) di Vienna? | I dintorni di Vienna sono bellissimi.                        |
| Avresti fatto il tuo tema, se fossi stato a casa?                   | Certo ( <i>certainly</i> ), io lo ( <i>it</i> ) avrei fatto. |
| Sarebbe felice la ragazza?  | Sì, se avesse ancora ( <i>still</i> ) sua madre.             |
| Quando sarà ( <i>Ella</i> ) a Napoli?                               | Ci sarò sabato ( <i>Saturday</i> ).                          |

## Thirteenth Lesson.

### Determinative Adjectives.

The Determinative Adjectives are considered as *pronouns* when employed *without* a substantive. When followed by a substantive, they have the value of adjectives, and are declined with *di*, *a*, *da*, etc. Some of them take the article (as: *lo stésso*, *la stéssa* the same) and are, therefore, declined like substantives. They are divided into:

#### 1. Demonstrative Adjectives.

*Qǔésto*, fem. *qǔésta* this.

Pl. *qǔésti*, fem. *qǔéste* these.

**Cotésto**, *codésto*, fem. *cotéstá*, *codéstá* this.  
Pl. *cotésti*, *codésti*, fem. *cotéste*, *codéste* these.

**Qǔéllo**, fem. *qǔélla* that.  
Pl. *qǔélli*, fem. *qǔélle* those.

*Lo stéssó*, fem. *la stéssa* } the same.  
Pl. *gli stéssi*, fem. *le stésse* }

*Il medésímo*, fem. *la medésíma* } the same.  
Pl. *i medésímí*, fem. *le medésíme* }

*L'áltro*, fem. *l'áltra* } the other.  
Pl. *gli áltri*, fem. *le áltre* }

### Remarks.

1. Before words beginning with a vowel, *questo*, *-a*, *codesto*, *-a*, or *cotesto*, *-a*, and *quello*, *-a* generally drop their final vowel in the singular, as: *quest'onóre*, *codest'úqmo*, *quell'ánima*.

2. Before words beginning with a vowel or *s impúra*, *sc* = 's', and generally before *z*, the Plur. masc. *quelli* is usually changed into *quegli*, as: *quegli ábiti* those clothes, *quegli onóri* those honours.

3. Before masculine nouns beginning with a consonant (except *s impúra*, *sc* = 's', and *z*, the form *quel* is generally used instead of *quello*, and *quei* (*que'*) instead of *quelli*, as: *quel cáne* that dog, *quei* (*que'*) *libri* those books (instead of *quello cane*, *quelli libri*).

4. *Cotesto*, or *codesto*, denotes a person or a thing near the person addressed, and frequently corresponds to the English *your* or *of yours*, as: *cotesto cappello* your hat, *cotesti libri* these books of yours.

## 2. Interrogative Adjectives.

**Qǔále** } m. and f. which? what?  
Pl. *qǔáli* }

*Note*.—The final *e* in *quale*, when used as an adjective immediately followed by the noun to which it refers, almost always drops its final *e*, except before *s impúra*.

*Qual bicchiere* which glass?

*Qual amóre* which love?

*Quale scolare* which pupil?

The interrogative *what*, followed by a substantive (as: *what master?*), and the exclamation *what a . . .!* are

almost always rendered by *che*, for both genders and numbers, as: *Che maestro avete?* what master have you? *Che ragazzo!* what a boy! *Che ragazze!* what girls!

### Vocabulary.

<i>La donna</i>	the woman	<i>il mazzo di</i>	the nosegay
<i>il campo</i>	the field	<i>fióri</i>	
<i>il colóre</i>	the colour	<i>grande</i>	great, large, big,
<i>la méla</i>	the apple		tall
<i>la vacca</i>	the cow	<i>grosso</i>	big (of animals)
<i>l'óra</i>	the hour	<i>pù grosso</i>	bigger
<i>la fontána</i>	the spring	<i>come si chiáma</i>	what is the name
<i>la piázza</i>	the place (square)	<i>... in italiá-</i>	of . . . in Ita-
<i>il garofano</i>	the pink	<i>no?</i>	lian?
<i>la viola</i>	the violet	<i>Conósce Élla?</i>	do you know?

### Reading Exercise. 21.

Questo bicchiere. Questa mela. Quest'uomo. Queste calze. Quegli stivali. Cotesta scatola è molto alta. Questi fanciulli sono poveri. Il fratello di questo ragazzo. Due chili di quel caffè. Io vengo da quella casa. Come si chiama quel fiore in italiano? Garofano. E codesto? Viola. Ho portato alcuni (*some*) mazzetti di fiori; uno per mia sorella e gli altri per le mie cugine. Il medesimo colore. La stessa persona. Abbiamo comprato le stesse penne dal medesimo mercante. Io ho veduto quei cani. Che cani avete veduti? Che bel<sup>1</sup> quadro! Che bei giardini! Le foglie di quell'albero sono molto belle. Abbiamo veduto la gran(de)<sup>1</sup> piazza di San<sup>1</sup> Marco a Venezia. Un buon<sup>1</sup> libro è un buon amico.

<sup>1</sup> Before substantives beginning with *consonants* (except *s impura*) the adj. *bello*, *grande* and *santo* generally drop their last syllable.

**Bello**, similarly to *quello*, drops the last syllable before a *consonant* (exc. *s imp.*): *bel libro*. The *Plur.* of this form is *bei* or *bè*, *bei* (*be'*) *libri*. Before vowels *bell'* is used (both for *masc.* and *fem.*): *bell'ángelo*, *bell'ánima*. The *Plur.* of *bell'* or *bello* (also before *s imp.*) is generally *begli*: *begli ángeli*; *begli specchi*. The form *belli* is only met with, when the adjective is separated from its noun; e.g.: *questi libri són belli*.

**Grande** drops *de* before *masc.* nouns in the *Sing.* and *Plur.* Before *fem.* nouns *gran* and *grande* are used indifferently, as: *gran casa* or *grande casa*. When followed by a vowel, this adj. is apostrophised: *grand'uomo*; *grand'ánima*. The *Plur.* is *grandi* before vowels or *s impura*: *grandi nòmini*.

**Santo** drops the last syllable before *masc.* nouns beginning with a *consonant*, exc. *s impura*: *San Carlo*. Before vowels this word is apostrophised (*masc.* and *fem.*): *Sant'Eusebio*; *Sant'Élena*.

Hai letto questi libri o quelli? Che ora è<sup>1</sup>? È un' ora, *or* è il tocco. Sono le dieci.

## Traduzione. 22.

1. This king is rich. This queen is also rich<sup>2</sup>. This man is poor. These men are poor. That child is not happy. That woman is not satisfied. That (*cotesto*) tree is not high. Those trees are very high. The colour of that coat is not very fine. Do you know that gentleman? Yes, sir, his name is Bianchi. What a large field! The field of this man is very large. I have not read this book, I have read the other.

2. Did you drink good wine? Yes, the wine was good. There are two beautiful fountains in that square. These oxen are bigger than (*di*) those cows. I give this pen to that boy. I give the books to those boys. The parents of these children are very good. Are those boys ill? No, sir, they are not ill. What a fine apple! What a fine nosegay! Those nosegays are very fine. The eggs of those geese are very large (*grosso*). What o'clock is it? It is five o'clock (*lit.* [They] are the five). We have read the same books. The same ladies were ill.

## Dialogo.

Di chi è questo temperino?	È di mia sorella.
Per chi sono questi mazzi di fiori?	Per la signorina ( <i>Miss</i> ) Giulietta.
Come si chiama la figlia di cotesta donna?	Si chiama Emilia.
Conosce (Ella) questa pianta?	Sicuro ( <i>to be sure</i> ); è una rosa.
E cotesta?	È un garofano.
Che mela volete?	Voglio ( <i>I will</i> ) quella bella mela.
Sono buone queste penne?	Sì, sono buonissime ( <i>very good</i> )
È alta questa chiesa?	Sì, è molto alta.
Che lettera è cotesta?	È una lettera di mia madre.

Before *s impura* and *fem.* nouns *not* beginning with a vowel, the full forms are used: *Santo Stefano*; *Santa Scolastica*; *Santa Chiara*.

**Buono** follows the same rules as the indefinite article: **buon** ragazzo (*un* ragazzo); **buona** ragazza (*una* r.); **buono** scolare (*uno* sc.); **buon'** amica (*un'* a.); **buon** uomo (*un* uomo).

<sup>1</sup> *Che ora è?* what o'clock is it? — It is one o'clock *è un'óra*, or *è il tocco*; it is two o'clock *sono le due* (*ore*, understood); it is three o'clock *sono le tre*, etc.

<sup>2</sup> The student must not forget that the Italian adjective *always* agrees with its substantive in gender as well as number.



In quale albergo è Ella stata?	Sono stato all'Albergo dei tre Re.
Conosce quel negoziante?	Sì, ha un gran negozio di vini in questa città.
(Che) cosa avete letto?	Un bel libro italiano.
Ha veduto i bei giardini della zia?	Sì, sono veramente ( <i>indeed</i> ) belli.
Avete del buon vino?	Abbiamo un vino molto buono.
Vuole ( <i>will you have? do you want?</i> ) queste calze o quegli stivali?	Mi dia ( <i>give me</i> ) <sup>1</sup> quegli stivali.
Che ora è?	È un'ora, <i>or</i> è il tocco. Sono le tre. Sono le cinque. Sono le otto.

## Fourteenth Lesson.

### Possessive Adjectives.

The possessive adjectives are preceded by the definite article, and also sometimes by the indefinite article. They are:

Masc.	Fem.	Pl. m.	Pl. fem.
<i>il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie</i> my
<i>il tuo,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue</i> thy
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue</i> his, her ( <i>your</i> , polite [form])
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>le nostre</i> our
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre</i> your
<i>il loro,</i>	<i>la loro,</i>	<i>i loro,</i>	<i>le loro</i> their.

#### Examples:

<i>il mio cappello</i> my hat	<i>il loro palazzo</i> their palace
<i>la tua veste</i> thy dress	<i>la loro casa</i> their house
<i>il nostro campo</i> our field	<i>la sua lampada</i> his (her) lamp
<i>i vostri cani</i> your dogs	<i>la Sua mano</i> your hand.

There is no difference in Italian between *his* and *her*, as there is in English. Here the *number* of the *possessor* must be considered, as well as the *gender* of the person or thing *possessed*. The student will easily find the difference by the following table:

<sup>1</sup> The Italian *mi dia* (3rd pers. sing. fem.) corresponds to the English: *do give me*, or *please give me*.

## I.

Possessor, *Singular*.

il pádre áma (*loves*)

la mádre áma

Possessor, *Singular*.

il padre ama

la madre ama

Possessor, *Singular*.

il padre ama

lo madre ama

Possessor, *Singular*.

il padre ama

la madre ama

Possessed object, *masc. Sing.*

súo figlio (*his son*)

súo figlio (*her son*).

Possessed object, *fem. Sing.*

sua figlia (*his daughter*)

sua figlia (*her daughter*).

Possessed object, *masc. Pl.*

i suoi figli (*his sons*)

i suoi figli (*her sons*).

Possessed object, *fem. Pl.*

le sue figlie (*his daughters*)

le sue figlie (*her daughters*).

## II.

Possessor, *Plur.* Possessed object, *Sing. masc. Sing. fem.*

I padri ámano } il loro onóre      la loro famíglia

le madri ámano } (*their honour*),      (*their family*).

Possessor, *Plur.* Possessed object, *Plur. masc. Plur. fem.*

I padri ámano } i loro figli      le loro figlie

le madri ámano } (*their sons*),      (*their daughters*).

## Remarks.

1. The possessive adjectives, when followed by a substantive in the *singular*, indicating *dignity* or a *near relation*, take no article, as:

*Mio padre* my father.

*Suo fratello* his (her) brother.

*Scrivo a Sua Altezza* I write to his Highness.

*Fui con Sua Eccellenza* I was with his Excellency.

In the *plural*, however, or when the substantive is *preceded* by a *qualifying* adjective, or is characterized by one of the special endings enumerated in Lesson 7, they require the article, as:

*I vostri genitóri* your parents.

*Il mio cáro padre* my dear father.

*Il nostro fratellino* our little brother.

*La tua sorellina* thy little sister.

Such is also the case when the possessive adjective follows the noun, as:

*L'Altezza Sua* his Highness.<sup>1</sup>

<sup>1</sup> Except an address, as: *figli miei!* children! Yet these rules are not strictly observed. When the article is omitted (but only in

2. The possessives of the 3rd person—i.e., *il suo, la sua*, etc., generally refer to the subject of the sentence. When this is not the case, and ambiguity may arise, *il (la) . . . di lui* (his), *Pl. i (le) . . . di lui* (his); *il (la) . . . di lei* (her), *Pl. i (le) . . . di lei* (her) are employed instead.

*Giuseppe ama sua sorella ed i figli di lei.*

Joseph loves his sister and her children.

(*I suoi figli* means: his [Joseph's] own children.)

These forms are also used for the *polite mode* of address, as:

*Il Suo cappello* }  
*Il cappello di Lei* } your hat.

3. Sometimes the possessive adjective is used without a substantive, which then must be understood. Such phrases are *Italicisms*, and must be rendered periphrastically, as:

*Gli darò tutto il mio.*

I shall give him all I have.

*Delle sue!* (i.e., *azioni* actions) *sciamò Perpetua* (*Man-*  
 That is like him! cried Perpetua. [*zóni*].)

*Hai trovato i tuoi* (i.e., *parenti*, etc.) *in buona salute?*  
 Did you find your relations in good health?

4. "A friend of mine" must be rendered thus:

*Un mio amico or un amico mio.*

*Una mia amica or un' amica mia.*

### Vocabulary.

<i>La pátr̃a</i>	the native coun- try	<i>la berr̃etta</i>	the cap
<i>il nip̃ote</i>	the nephew; the grandson	<i>il nonno(l'úro)</i>	the grandfather
<i>la nip̃ote</i>	the niece; the grand-daughter	<i>la nonna</i> ( <i>l'áva</i> )	the grandmother
<i>il portafogli</i>	the pocket-book	<i>la vía</i>	} the street (of a town)
<i>la valigia</i>	the travelling-bag	<i>la stráda</i>	
<i>il baúle</i>	the trunk, the port- manteau	<i>incontráto</i>	met
<i>il bastóñe</i>	the stick	<i>mortále</i>	mortal
<i>lo sbágl̃io</i>	} the mistake	<i>immortále</i>	immortal
<i>l'erróre</i>		<i>adésso</i>	now
		<i>in máno</i>	in the hand
		<i>in tásca</i>	in the pocket.

the sing.), the words express a wider meaning than when it is used. Thus: *Cárlo è mio amico*, means: Charles is a friend of mine; and *Carlo è il mio amico* Charles is my friend. It will appear from these examples that the use as well as the omission of the *article* before the possessive adjective is in some cases arbitrary.

## Reading Exercise. 23.

Mio padre è partito. Mia madre è a casa. Tuo fratello è grande. Tua sorella non è grande. Nostro zio è stato ricco. Vostra zia è povera. I loro genitori sono contenti. Le mie cugine ed i miei cugini sono arrivati. I padri amano i loro figli. Nostra nonna ha perduto il suo portafogli. I nostri nipoti hanno venduto la loro casa. Ho incontrato una vostra nipote a Milano. Il Suo Signor<sup>1</sup> padre è partito con un mio amico. Vieni (*come*, 2nd *sing.*), figlio (*son*) mio! Egli scrive (*writes*) a sua cugina e ai figli di lei. La mia patria è l'Italia. Abbiamo scritto a Suo cugino e ai figli di lui.

## Traduzione. 24.

1. My book and (my) pen. My books and (my) pens. Our field is large. Where is *your*<sup>2</sup> nephew? He departed yesterday with his teacher. He has three mistakes in his translation. My aunt has lost her wallet. Our aunts have found their letters. These children have lost their father. Where is your mother? (*la Sua Signora madre?*) Our soul is immortal. The generals had their swords in (their) hands.

2. I have met a cousin of yours in Rome. Have you your books in your pocket? We have bought a trunk (port-manteau) for our children. *Your* cousins (*f.*) have been in their garden. We have received these boots from our aunt. Our cousins (*f.*) will be at Milan to-morrow. I have found the penknife of *your* father. My mother loves her sister. My little brother is at home.

## Dialogo.

Dov' è mio fratello?	È andato adesso in giardino.
Dov' è il tuo libro?	Eccolo qui ( <i>there it is</i> ) sulla tavola.
Chi ha perduto la sua berretta?	Federico ha perduto la sua berretta.
Chi ha veduto la nostra sorellina?	Enrico l'ha veduta.
Di chi è questo baule?	È di nostro nonno.
Di chi è questa valigia?	È del nostro buon zio.
Di chi sono questi guanti?	Sono di Sua sorella.
Con chi è partita Sua nonna?	È partita con una sua amica.
[Che] cosa hai in mano?	Ho un portafogli pel nostro cuginetto.

<sup>1</sup> In polite speech the words *Signore*, *Signora*, *Signorina* are placed before words expressing relationship, not so frequently, however, as in French.

<sup>2</sup> By *you*, *your*, when printed in italics, we shall henceforth indicate the *polite form*.

Dove ha i Suoi libri?  
Ha veduto il ritratto di Sua  
Eccellenza?

Li (*them*) ho in tasca.  
Ho veduto il ritratto di Sua  
Eccellenza e quello di Sua  
Maestà.

Avete incontrato le mie  
sorelle?

Sì, erano colla loro maestra.

## Fifteenth Lesson.

### Numerals.

#### 1. Cardinal Numbers.

*Zero* zero  
*uno, una* one  
*due* two  
*tre* three  
*quattro* four  
*cinque* five  
*sei* six  
*sette* seven  
*otto* eight  
*nove* nine  
*dieci* ten  
*undici* eleven  
*dodici* twelve  
 *tredici* thirteen  
*quattordici* fourteen  
*quindici* fifteen  
*sedici* sixteen  
*diciassette* seventeen  
*diciotto* eighteen  
*diciannove* nineteen  
*venti* twenty  
*ventuno* twenty-one

*ventidue* twenty-two  
*ventitré, etc.*, twenty-three, etc.  
*ventotto* twenty-eight  
*tréнта* thirty  
*quaranta* forty  
*cinquanta* fifty  
*sessanta* sixty  
*settanta* seventy  
*ottanta* eighty  
*novanta* ninety  
*cento* a hundred  
*duecento* } two hundred  
*dugento* }  
*trecento* three hundred  
*quattrocento, etc.*, four hundred,  
etc.  
*mille* a thousand  
*duemila* two thousand  
*diecimila* ten thousand  
*centomila* a hundred thousand  
*un milione* a milion.

#### Remarks.

1. *Uno, una*, when preceding the word they refer to, apocopate in the same way as the indefinite article (see page 10).

2. *Uno, una* and *otto*, when following other numerals to form compounds of *tens* and *hundreds*, cause those numerals to drop their final vowel. Thus:

*un soldato*  
*un amico*  
*una página*  
*un' ancora*

*ventuno, -na*  
*trentuno, -na*  
*centuno, -na*  
*ventotto, etc.*



3. The numerals *cento* and *mille* are *never* accompanied by the indefinite article, as in English: *a hundred* or *one thousand*.

4. *Cento* is always invariable, as: *duecento*, *trecento*, etc.

5. Eleven hundred, twelve hundred, etc., **are not rendered by** *undici cento*, *dodici cento*, etc., **but by** *mille cento*, *mille duecento*, etc.

6. The days of the month (except *il primo*, the first, and *l'ultimo*, the last) are expressed by the *cardinal numbers*, as: London, the 6th of April, *Lóndra, il sei Aprile*. The *dative* may be used; *aí cinque*, *aí sei*. For instance: Paris, January 15th, *Parígi, il (aí, or li) quindici (di) Gennáio*; they also admit sometimes of the obsolete article *li*: *li cinque*, *li sei* the 5th, the 6th.

7. Sentences such as "I am 20, 30, 40, etc., years old" cannot be translated literally, but must be rendered thus: I *have* 20, 30, 40 years *io ho 20, 30, 40 anni*. *How old are you?* is translated either: *quánti anni avete* (how many years have you)? or: *che età avete* (what age have you)?

8. *È* (sing.) and *sóno* (plur.) or *fà* (it makes) correspond to the English word *ago*<sup>1</sup> as: a year ago, *è un anno* or *un anno fa*; twelve years ago, *sono dodici anni*, or *dodici anni fa*.

9. *In* or *within* (a certain time) is generally expressed by *fra*, as: *in* or *within* two months, *fra due mesi*.

10. *Both*, *all three*, *all four* must be rendered by *tútti e due*, *tutte e tre*, *tutti e quattro*; the following substantive takes the *article*, as:

*Tutti e due i fratelli* both brothers.

*Tutte e tre le sorelle* all three sisters, the three sisters.

*Both* is also translated by *ambedue*, *entrambi*, *entrambe*, followed by the *article*:

*Ambedue (entrambe) le sorelle* both sisters, *ambedue (entrambi) i fratelli* both brothers.

*Collective numbers* are:

*una novena* nine days (prayers).

*una decina* a number of ten (some ten).

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<sup>1</sup> In this case, *fa* always follows the substantive.

*una dozzina* a dozen.

*una ventina* a score.

*una sessantina* threescore.

*un centinaio* a hundred (some hundred).

*un migliaio* a thousand (some thousand).

### Vocabulary.

<i>L'età</i>	the age	<i>il franco</i> (pl.	the franc
<i>l'anno</i>	the year	— <i>chì</i> )	
<i>il mese</i>	the month	<i>il mercato</i>	the market
<i>la settimana</i>	the week	<i>via</i>	times (in multi-
<i>il minuto</i>	the minute		plication)
<i>la febbre</i>	the fever	<i>una volta, due</i>	once, twice
<i>il vitello</i>	the calf	<i>volte</i>	
<i>la pecora</i>	the sheep	<i>viveva</i>	lived ( <i>Imperf.</i> )
<i>la lepre</i>	the hare	<i>morì</i>	died
<i>l'abitante</i>	the inhabitant	<i>ancóra</i>	still
<i>naio, -a</i>	born	<i>vecchio</i>	old
<i>il capri(ū)olo</i>	the doe, roe	<i>nuovo</i>	new
<i>la lira sterlina</i>	the pound sterling	<i>quando</i>	when.

### Reading Exercise. 25.

Io ho dieci lire sterline in tasca. Voi avete ricevuto cinquantacinque franchi. Mio zio ha avuto dieci figli, sei maschi e quattro femmine<sup>1</sup>. Il contadino aveva 35 buoi, 42 vacche, 88 vitelli e 76 porci. Al mercato abbiamo veduto una trentina di lepri. Ho avuto sei errori nel mio tema. Abbiamo ammazzato 23 lepri e 14 caprioli. Sette e otto fanno (*makes*) quindici. 24 e 36 fanno 60. 4 via 8 fa<sup>2</sup> trentadue. 7 via 9, — 63. 21 via 32, — 672. Io *sono* nato nell'anno 1827, e mio padre nell'anne 1796. Mia madre è nata nell'anno 1801. Il poeta Leopardi è morto nel 1837 *in* età di 39 anni. La città di Vienna ha più di (*more than*) 1,500,000 abitanti. La città di Londra ha più di 9000 strade (*streets*), 500 chiese, 199,500 case e presso a poco (*nearly*) sei milioni d'abitanti. Licurgo viveva 800 anni avanti Cristo.

### Traduzione. 26.

1. My cousin has 24 francs. My cousin (*f.*) has bought a dozen eggs at the market. These peasants have sold ten oxen and thirteen calves. Our uncle has three houses. Your grandfather had ten horses and four carriages. My sister has an old house, but I have (*ne ho*) a new one<sup>3</sup>. 30

<sup>1</sup> In this way the gender is distinguished.

<sup>2</sup> The verb *fa* is usually omitted.

<sup>3</sup> It must be observed, once for all, that the English *one*, or *ones*, preceded by an adjective, is *never* to be translated in Italian. The above sentence: I have a new one, is rendered thus: *Io ne ho una nuova*.

days make a month. 12 months or 52 weeks make a year. A year has 365 days. I was born in the year 1873; I am 36 years old. My sister was born (*f.*) in the year 1876; she is 33 years old. How much are (*Quanto fa*) 3 times 9? 3 times 9 (are) 27. — 6 times 8 are 48. 35 and 42 are 77.

2. How much is 125 and 264? My mother has had the fever for (*per*) 6 weeks. We were three times in Rome. A (the) day has 24 hours, an (the) hour 60 minutes. Give (*2nd pl.*) (to) Charles 26 francs and (to) Lewis 18 pounds sterling. There are 80 pens. Here are 200 kilos of sugar. Our king has 87 horses. We were (out) shooting (*a caccia*) yesterday. We have shot (*ammazzato*) 12 roes and 74 hares.

### Dialogo.

Quanti anni ha?	Ho adesso ( <i>now</i> ) ventinove anni.
E Suo fratello?	Egli avrà presso a poco diciotto anni.
Quando è nato Suo fratello?	È nato nell'anno 1891.
È Lei ( <i>you</i> ), quando è nato? <sup>1</sup>	Sono nato nell'anno 1880.
Quanto danaro ha Ella in tasca?	Ho 160 lire e 54 centesimi.
Quanto danaro ha Ella ricevuto da Venezia?	Ho ricevuto ieri 280 lire e 72 centesimi.
Quanto fa 3 via 7?	3 via 7 fa 21.
Quanto fa 6 via 6?	6 via 6 fa 36.
Quanti giorni ha un anno?	Un anno ha 365 giorni e 6 ore.
Quanti mesi ha un anno?	Un anno ha 12 mesi.
Quando e dove è nato Dante Alighieri?	È nato nell'anno 1265 a Firenze.
Quando morì Alessandro Manzoni?	Nel 1873 a Milano.
Sua cugina ha abbastanza ( <i>enough</i> ) danaro?	Sì, ne <sup>2</sup> ha abbastanza! ha cinquecento franchi.
A chi ha Ella dato dei regali ( <i>presents</i> )?	A tutti e tre.
Dove sono i due suoi fratelli?	Sono partiti ambedue.

<sup>1</sup> *Élla* (*Lei*) in the most polite form refers more to the *dignity* of the person spoken to, all *adjectives* and *participles* agreeing then with it in the feminine. In the daily conversation, and whenever there is no need of showing a great sign of respect, they may agree with the masculine.

<sup>2</sup> *Ne* (the French *en*) properly means *of it*, and in English is either omitted or rendered by *some*, *any*, etc.

(Che) cosa hai comprato al      Una ventina d'uova.  
mercato?

## Sixteenth Lesson.

### 2. Ordinal Numbers.

Ordinal numbers are formed, generally, from the cardinal numbers:

<i>Il primo</i> }	the first	<i>il diciassetteſimo</i>	the 17th
<i>la prima</i> }		<i>il diciottetteſimo</i>	the 18th
<i>il ſecóndo</i> }	the second	<i>il diciannoveſimo</i>	the 19th
<i>la ſecónda</i> }		<i>il venteſimo</i>	the 20th
<i>il terzo</i> <sup>1</sup>	the third	<i>il ventunneſimo</i>	the 21st
<i>il quáрто</i>	the 4th	<i>il ventidueſimo</i> <sup>2</sup>	the 22nd
<i>il quánto</i>	the 5th	<i>il trenteſimo</i>	the 30th
<i>il ſeſto</i>	the 6th	<i>il quáraneteſimo</i>	the 40th
<i>il ſettimo</i>	the 7th	<i>il cinquanteteſimo</i>	the 50th
<i>l'ottávo</i>	the 8th	<i>il ſeſſanteſimo</i>	the 60th
<i>il nono</i>	the 9th	<i>il ſettanteſimo</i>	the 70th
<i>il decimo</i>	the 10th	<i>l'ottanteſimo</i>	the 80th
<i>l'undiceſimo, l'undecimo, il de-</i>		<i>il novanteſimo</i>	the 90th
<i>cimo primo</i>	the 11th	<i>il centeſimo</i>	the 100th
<i>il dodiceſimo, il decimo ſecóndo</i>		<i>il dugenteſimo</i>	the 200th
<i>the 12th</i>		<i>il milleſimo</i>	the 1000th
<i>il trediceſimo</i>	the 13th	<i>l'último</i>	the last
<i>il quáttordiceſimo</i>	the 14th	<i>il penúltimo</i>	the penultimate
<i>il quándiceſimo</i>	the 15th	<i>l'antipenúltimo</i>	the antepenul-
<i>il ſediceſimo</i>	the 16th		timate.

### Remarks.

1. The numeral adverbs, *firstly, secondly, are: primo, ſecóndo* (or *primieraménte, ſecondariaménte*); *thirdly, fourthly, etc., terzo, quarto, etc., or: in terzo luogo* (in the 3rd place), *in quarto luogo, etc.*

2. Proper names of sovereigns, popes, take the ordinal numbers *without* an article, as: *Cárolo ſecóndo, Charles II. Luigi decimoſeſto, Louis XVI.*

3. *Fractional numbers* are expressed by ordinal numbers, as in English: *un terzo* ( $\frac{1}{3}$ ). *Un mezzó*, a half, when preceding a noun, is always considered as an

<sup>1</sup> Feminine: *la terza, la quártá, etc.*

<sup>2</sup> *Ventitreeſimo, ventiseiſimo* (26th), *trentatreeſimo* (33rd) and other similar forms are very seldom met with.

adjective, and therefore agrees with the substantive, as: *una mezza libbra*, half a pound. When, however, the substantive precedes, *mezzo* is invariable, as:

*un' ora e mezzo* one hour and a half.

*due libbre e mezzo* two pounds and a half.<sup>1</sup>

4. The question: *what day of the month is it to-day?* is translated: *quanti ne abbiamo del mese?* As we observed in the foregoing lesson, *cardinal numbers* are employed in the answer, as: *ne abbiamo cinque* (the 5th), or *e il cinque*.

The *hours of the day* are expressed thus:

3 o'clock *le (ore) tre*.

a quarter past 3 o'clock *le tre e un quarto* (three and a quarter).

half past 3 *le tre e mezzo* (three and a half).

a quarter to 4 *le tre e tre quarti* (three and three quarters).

4 o'clock *le quattro, ecc.*

12 o'clock (noon) *mezzogiorno* or *mezzodì* (*le dodici*).

midnight *mezzanotte*.

1 o'clock, *un' ora* or *il tocco*.

*Note*.—The hours from *noon* to *midnight* are called *po-meridiáne* (usually abbreviated in writing to *p.m.* as in English) and those from *midnight* to *noon*: *antimeridiáne* (*a.m.*). Thus *alle sei p. m.* means: at six o'clock (afternoon); *alle 8 a.m.*, at 8 o'clock (morning). — Of late the official way of stating the hours has been changed. They are counted from 1 to 24, as in the Middle Ages. We hear, e.g., *Il treno parte alle 17, per arrivare alle 19*, etc. Also: "*chiuso dalle 14 alle 16*" closed from 2 to 4. But this use is yet far from becoming general.

The questions 'What is the time?', and 'At what o'clock?' are translated respectively into Italian by: *che ora è?* *a che ora?* (See Note 1 page 51.)

5. *Multiplicatives* are:

*sémplice* simple

*dóppio* } double, twofold  
(*dúplice*) }

*tríplo* } threefold  
(*tríplice*) }

*quádruplo* } fourfold  
(*quádrúplice*) }

*quíntuplo* }  
(*quíntúplice*) } fivefold

*sestuplo* sixfold

*decuplo* tenfold

*centuplo* }  
(*centúplice*) } hundredfold

<sup>1</sup> *Mezzo*, when following a noun, takes no article.



**N.B.**—The forms in *ice* cannot be used as substantives, and they belong rather to literary style.

### Vocabulary.

<i>Gennáio</i>	January	<i>martedì</i>	Tuesday
<i>febráio</i>	February	<i>mercoledì</i>	Wednesday
<i>márzo</i>	March	<i>giovedì</i>	Thursday
<i>aprile</i>	April	<i>venerdì</i>	Friday
<i>mággio</i>	May	<i>sábato</i>	Saturday
<i>giúgno</i>	June	<i>la Svezia</i>	Sweden
<i>lúglio</i>	July	<i>la fiamma</i>	the flame
<i>agósto</i>	August	<i>la classe</i>	the class
<i>settembre</i>	September	<i>la parte</i>	the part
<i>ottóbre</i>	October	<i>il posto</i>	} the place
<i>novembre</i>	November	<i>il luogo</i>	
<i>dicembre</i>	December	<i>il secolo</i>	the century
<i>doménica</i>	Sunday	<i>oggi, ieri</i>	to-day, yesterday
<i>lunedì</i>	Monday	<i>un incendio</i>	a great fire.

### Reading Exercise. 27.

Io sono nel mio sessantesimo primo anno. Ieri fu il sei (di) maggio; oggi è il sette. Carlo è il primo della sua classe. Luigi è il nono, Enrico il decimottavo e Giulio l'ultimo. Il papa Gregorio VII era il nemico di Enrico IV. Petrarca viveva nel século decimoquarto. Romolo fu il primo, Numa Pompilio il secondo re di Roma. Quanti ne abbiamo oggi del mese? Oggi ne abbiamo trentuno. Oggi è l'ultimo di luglio, e domani è il primo d'agosto. Gennaio è il primo, marzo il terzo, giugno è il sesto, e dicembre è l'ultimo mese dell'anno. La settimana è la cinquantaduesima parte dell'anno. Mia sorella Lucia è nata il venticinque (di) luglio milleottocentotrentacinque. Ho ricevuto tre libbre e mezzo di zucchero e cinque libbre e mezzo di caffè. Carlo XII era re di Svezia. Ho comprato una mezza dozzina di camice (*shirts*). Il 27 Settembre 1729 un incendio distrusse (*destroyed*) a Constantinòpoli 12,000 case; 7000 persone perirono (*perished*) nelle fiamme.

### Traduzione. 28.

1. A month is the twelfth part of a year. What day of the month is it (have we) to-day? To-day is the 28th. I am the third in (*della*) my class. My sister Lucy (*Lucia*) is the twenty-second. Take (*prendete*) the 30th, 50th, 60th, and 100th part. An Italian lira contains 20 soldi or 100 centesimi. A soldo is the twentieth part of a lira. Napoleon (*Napoléone*) the First died at St. Helena (*Elena*) on the 5th (of) May, 1821.

2. Louis XVI. of France was (*pass. rem.*) beheaded (*decapitato*) in Paris on the 21st (of) January 1793. Here are

10<sup>3</sup>/<sub>4</sub> pounds of coffee and 1<sup>1</sup>/<sub>2</sub> pounds of sugar. My grandmother is now in her 67th year. Peter the Great of Russia died in [St.] Petersburg (*Pietroburgo*) on the 8th (of) February 1725, in the 53rd year of (*di, without art.*) his age. The Emperor Francis Joseph (*Francesco Giuseppe*) of Austria was born (*nacque*) in Vienna on the 18th (of) August 1830. Yesterday was the 16th (of) May.

### Dialogo.

Che posto hai?	Ho il ventesimo posto.
Che posto ha tuo fratello?	È il tredicesimo della classe, e mio cugino è il quindicesimo.
In che classe è Riccardo?	È in seconda.
Quando è Ella arrivata?	Sono arrivato domenica, diciotto marzo.
La signorina Sofia è la prima o la seconda della classe?	Credo ( <i>I think</i> ) ch'ella sia la seconda.
Quanti anni ha?	Ha quindici anni.
In che anno è Ella nata?	Nel <sup>1</sup> milleottocentosessanta.
In che mese?	Nel mese d'ottobre.
In che giorno?	L'undici.
Quando è morto Vittorio Emanuele secondo?	Morì a Roma il 9 Gennaio 1878.
Tuo padre è partito domenica o lunedì?	È partito fin da ( <i>already</i> ) sabato alle cinque pomeridiane.
Che ora è?	Sono le sette e un quarto o le sette e mezzo.
A che ora è Ella partita?	Sono partito alle sette e tre quarti.
Quanti ne abbiamo (del mese)?	Ne abbiamo venticinque.
Che età ha Suo padre?	È adesso nel suo sessantesimo anno.

## Seventeenth Lesson.

### 3. Indefinite Numerals.

When used *without* a substantive, the indefinite numerals are *pronouns*. With a substantive, however, they are *adjectives*.

<sup>1</sup> The word *anno* (*year*) may be omitted.

*Ogni*, m. and f. (only used in the singular) each, every, all,  
as: *ogni casa* every house.

*ciascuno*, -a each, every, as:  $\left\{ \begin{array}{l} \textit{ciascun uomo} \text{ each man.} \\ \textit{ciascuna donna} \text{ each woman.} \end{array} \right.$

*tutto*, -a the whole, all (is followed by the article), as:  
*tutta la città* the whole town.

*alcuno*, -a some, any, as: *alcuna cosa* anything.

*qualche*, m. and f. some, as: *qualche cosa* something.

*nessuno*, -a  $\left\{ \begin{array}{l} \text{no, i.e.: } \left\{ \begin{array}{l} \textit{nessuna pianta} \text{ no plant.} \\ \textit{in niun modo} \text{ by no means.} \end{array} \right. \end{array} \right.$

*alquanto*, -a (singular) a little; (plural) a few, as: *alquanto vino* a little wine, *alquante donne* a few ladies.

*qualunque*, m. and f. whoever, whatever, whichever, as: *qualunque paese* whatever land.

$\left. \begin{array}{l} \textit{tale} \\ \textit{cotale} \end{array} \right\} \text{ m. and f. such, as: } \textit{in tal modo} \text{ in such a (this) way.}$

*un certo*, *una certa* a certain, as: *un certo signore* a certain gentleman.

*parecchi*, *parecchie* several, as: *parecchie signore* several ladies.

*diversi*, -e (only in the plural) various, divers, as: *diversi sbagli* several faults or mistakes.

*differenti*, m. and f. pl. different, as: *differenti imprese* different enterprises.

### Remarks.

1. *Alcuno*, -a, when used without the negative particle *non*, has the above signification of *some* or *any*, as: *alcuna cosa*, anything (asking); something. With the negation *non*, however, it means *no*, *none*, as: ***Non ho alcun amico***, I have no friends.

2. *Nessuno*, *niuno*, *veruno* mean *no*, and when preceding the verb, do not require a negative particle, as: ***Nessuno* vi conosce**, nobody knows you. When, on the contrary, the verb precedes, the negative particle is always required, as: ***Non* vi conosce *nessuno*** nobody knows you.

3. *Ciascuno* has no plural; whilst the negatives *nessuno*, *niuno*, *veruno*, as well as *alcuno* when used negatively do not assume the plural form. Thus we cannot say: ***Ciascuni* uomini**, nor ***non ho alcuni amici***, but only: ***Tutti* gli uomini**, ***non ho alcun amico***, or ***non ho amici***.

## Vocabulary.

<i>La spina</i>	the thorn	<i>lo stato</i>	the state
<i>la lezione</i>	the lesson	<i>la gioia</i>	the joy
<i>l'impresa</i>	the enterprise	<i>(l'uffiziale)</i>	} the officer
<i>l'impresario</i>	the undertaker (speculator)	<i>l'ufficiale</i>	
<i>la cosa</i>	the thing	<i>caldo</i>	warm
<i>la vita</i>	the life	<i>freddo</i>	cold
<i>il bosco</i>	the wood, forest	<i>raro</i>	rare, seldom
<i>il tempo</i>	the time, weather	<i>facile</i>	easy
<i>l'animale</i>	the animal	<i>eterno</i>	eternal
<i>il difetto</i>	the defect	<i>parlato</i>	spoken
<i>la nazione</i>	the nation	<i>una volta</i>	at a time, formerly
<i>il fastidio</i> (pl.)	the sorrow	<i>da</i>	since, from
—di)		<i>dà</i>	gives
<i>il motivo</i>	the motive	<i>(egli ella) ama</i>	(he, she) loves,
<i>l'eccezione</i> f.	the exception		likes.
<i>la regola</i>	the rule		

## Reading Exercise. 29.

Nessuno è senza difetti. Il nostro maestro di musica dà sei lezioni ogni giorno. Parecchie persone sono arrivate da Vienna. Dio è il padre di tutti gli uomini. Ogni età ha i suoi fastidi e le sue gioie. Ogni uomo è mortale. Abbiamo bevuto alquanto birra. Ogni cosa ha il suo tempo. Tutto quel paese è povero. Conosco alcune famiglie ricche in questa città. Non conosco nessun ufficiale. Non ho nessun piacere. Niuna gioia è eterna. Oggi abbiamo ricevuto diverse lettere. Parecchi uomini hanno lo stesso nome. Fu parlato di differenti imprese. Datemi alcuni libri! Nessuno è sempre contento. Mio padre è ammalato da alcune settimane. Rispondete (*Answer! 2nd pl.*) qualche cosa! Questa pianta si trova (*is to be found*) in tutti i paesi caldi. Una certa signora Schiavini è arrivata.

## Traduzione. 30.

Many countries are very cold. Every child likes playing (*il giuoco*). You have several mistakes in your translation. Charles has no mistake. A certain Mr. Bell has sent (*mandato*) this book. Every man is liable (*soggetto*) to (the) error. My cousin has found some pencils (*matite*); whose (*di chi*) are they? The whole night was cold. Both (*Ambedue i*) soldiers are dead. Both sisters are departed. Every state has its joys. Certain books are not good for young people (*la gioventù* = youth). Every rose has its thorns. All speculators lost (*It. have lost*) money in such affairs. My father speaks (*parla*) of certain enterprises. No rule is without exception. This father has lost all his children. All

the houses of this town are very fine (*bellissime*). Such a translation would be easy. Several gentlemen and (several) ladies have (*say* are) arrived from Venice. He has had different motives. It is rare to have (*d'avere*) many good friends. Have you found anything? We have found several pens. Give me a little wine!

### Dialogo.

Ho io degli sbagli nella mia versione?	Sì, caro mio ( <i>my dear</i> ), hai parecchi sbagli.
Hai ricevuto notizie ( <i>news</i> ) di tua madre?	Non ne ho ancora nessuna notizia.
È utile un tal(e) libro?	Sì, Signore ( <i>or</i> Sissignore), un libro tale è molto utile.
È (Ella) stata in Italia?	Sono stato in tutte le grandi città d'Italia.
Quando va ( <i>do you go</i> ) da sua nonna?	Il lunedì d'ogni settimana.
Conosce (Ella) un certo Piva?	Lo ( <i>him</i> ) conosco da parecchi anni.
Quante volte è stata a Londra?	Molte volte.
Hai parenti qui?	Qui non ho nessun parente.
Avete dei temi facili?	Alcuni sono facili, altri difficili.
Quanto tempo sei stato a Roma?	Parecchie settimane.
Chi è soggetto all'errore?	Ogni uomo è soggetto all'errore.
Hai molti sbagli?	Non ho nessuno sbaglio.
Che cosa ha trovato quell'ufficiale?	Ha trovato diversi libri.

## Eighteenth Lesson.

### Adjectives.

The Italian adjective may be placed *before or after* the substantive, and must always *agree* with it in *gender* and *number*. No precise rules can be given whereby the student may learn whether the adjective must precede or follow the noun. Euphony requires that the adjective, when *shorter* than the substantive, should precede it, as:

*Un buon ragazzo* a good boy.

*Un bel ritratto* a fine picture.



After the substantive stand:

1. Adjectives denoting *nationality, dignity, materials, shape, colour, taste, smell*<sup>1</sup>, etc., as:

*carta bianca* white paper.

*la musica italiana* Italian music.

*un consigliere aulico* an aulic counsellor.

*un frutto amaro* a bitter fruit.

*un uomo cieco* a blind man.

2. All *participles*, as:

*una figlia amata* a beloved daughter.

*uno sguardo commovente* a touching glance.

3. Adjectives preceded by an *adverb*, as:

*un odore molto aggradevole* a very agreeable smell.

*una casa troppo piccola* too small a house.<sup>2</sup>

### Gender of Adjectives.

1. *Masculine* adjectives ending in *o* form their feminine in *a*, as:

*buono*, fem. *buona*

*largo*, » *larga*

*povero*, » *povera*.

2. Adjectives terminating in *e* serve for both masculine and feminine, as:

*un ragazzo amabile* an amiable boy

*una ragazza amabile* an amiable girl.

*il felice contadino* the happy peasant.

*la felice contadina* the happy countrywoman.

Adjectives form their plural like substantives, viz.:

*o* is changed into *i*.

*a* » » » *e*.

*e* » » » *i*.

### Remarks.

Adjectives terminating in *ca* and *ga* take, like the substantives, in the plural an *h* after *c* or *g* (see page 12, Note 3), as:

<sup>1</sup> But with things the colour or taste of which remains always the same, the adjective mostly stands before the substantive, as: *la bianca neve* the white snow; *il dolce miele* the sweet honey.

<sup>2</sup> The English practice of putting the indefinite article *after* an adjective, as: *too small a house*; *so great a king*, is not admissible in Italian.

*la cása bïánca* the white house  
*le cásé bïánche* the white houses.

Those ending in *co* and *go*, when of *two syllables*, form their plural in *chi* and *ghi*, as:

bïanco — bïanchi  
 lárgo — larghi.

When these adjectives have *more than two syllables*, the question is, on which syllable the *stress* is laid. Those that have the accent on the *last but one*, form, with few exceptions, their plural in *chi*—e.g.:

*tedésco* (German), Pl. *tedeschi*  
*antico* (ancient), » *antichi*.

**N.B.**—*Amico* (friend), pl. *amici*; *nemico* (enemy), pl. *nemici*.

When, on the contrary, the stress is on the *antepenultimate*, *ci* predominates—e.g.:

*crítico* (critic), Pl. *critici*  
*clássico*, » *classi*.

There are also many adjectives ending in *—co* with *both* terminations. (See Part II.: the Formation of the Plural.)

**Note.**—1. One and the same adjective or participle referring to *two substantives* of *different genders* must be put in the *plural masculine*, as: *il fratello e la zia sono partiti* the brother and aunt have left. When, however, referring to *more than two substantives* of *different genders*, it generally agrees with the *last noun*, as: *il padre, la cugina e le sorelle sono partite*.

2. A substantive in the *plural* may also be followed by two or more adjectives in the *singular*, as: *i plenipotenziari francese e russo* the French and the Russian plenipotentiaries.

(The article before the *last* adjective is, of course, omitted in this case.)

### Vocabulary.

( <i>La penna</i>	(the steel pen), nib	<i>il merlo</i>	the blackbird
<i>d'acciaïo</i> )		<i>l'appetito</i>	the appetite
<i>il pennino</i>		<i>la pïázza</i>	the place (square)
<i>la passeggiáta</i>	the walk	<i>l'ára</i>	the air
<i>il nástro</i>	the ribbon	<i>básso</i>	low
<i>l'ára</i>	the grape	<i>magnífico</i>	magnificent
<i>il cigno</i>	the swan	<i>dólee</i>	sweet
<i>il pittóre</i>	the painter	<i>celebre</i>	famous, celebra-
<i>lo scultóre</i>	the sculptor	<i>famóso</i>	ted
<i>l'autóre</i>	the author	<i>distánte</i>	distant, far
<i>la róndine</i>	the swallow	<i>brutto</i>	ugly

<i>dotto</i>	learned	<i>terrestre</i>	terrestrial, earthly
<i>l'usignuolo</i>	the nightingale	<i>turchino</i>	} blue
<i>grosso</i>	big	<i>azzurro</i>	
<i>grasso</i>	fat	<i>nero</i>	black
<i>l'ambasciatore</i>	the ambassador	<i>rosso</i>	red
<i>allegro</i>	lively, merry	<i>grigio</i>	grey (gray)
<i>piccolo</i>	little	<i>verde</i>	green
<i>leggiere</i> or	light	<i>giallo</i>	yellow
<i>leggero</i>		<i>laborioso</i>	diligent
<i>facile</i>	easy	<i>stretto</i>	narrow
<i>pesante</i>	heavy	<i>vêde (Ella)</i>	do <i>you</i> see?
<i>aggradevole</i>	agreeable	<i>mi piace</i>	I like, I am fond of.
<i>spiacévole</i> , or	disagreeable		
<i>sggradevole</i>			

## Reading Exercise. 31.

Non ho ricevuto quel bel nastro rosso che mia zia ha comprato per me. I colori dell'Austria sono giallo e nero, quelli dell'Italia bianco, rosso e verde. Vede (Ella) la piccola rondine per (*in the*) aria? La musica francese non è così (*so*) bella come (*as*) la musica italiana. Io preferisco (*I prefer*) la musica tedesca. Gli autori tedeschi sono laboriosi. La poesia inglese è famosa. Le novelle del Boccaccio e i sonetti del Petrarca sono magnifici. Le vie (*or* strade) delle città antiche non sono larghe. Il padre, la cugina e la zia sono partite. Mi piace il dolce canto dell'usignuolo. Il cigno è un uccello bianco e grosso col collo lungo. Il merlo è nero. Molti Tedeschi hanno la barba rossa. Un cane troppo grosso non mi piace. Abbiamo mangiato dell'uva molto dolce. Che begli occhi azzurri! Gli uomini e le donne sono soggetti alle stesse passioni. Datemi della carta bianca e dell'inchiostro turchino! Egli è un uomo dotto e celebre. Gli ambasciatori spagnuolo e portoghese (*Portuguese*) sono partiti. I classici italiani sono ammirati in tutto il mondo. La nostra passeggiata non sarà molto aggradevole; il tempo è troppo brutto.

## Traduzione. 32.

These geese are big and fat. That gentleman is not so tall as this. Michelangelo was a famous sculptor, and Raphael (*Raffaello*) Sanzio (*or* Santi) a very great painter. These steel pens are too thick and heavy. <sup>1</sup>What <sup>4</sup>beautiful <sup>2</sup>houses and (what) <sup>3</sup>gardens! These books are useful and agreeable. The Italian grape is very sweet. My cousin lives (*sta*) in a distant town. The blue eyes of this girl are very fine. Many plants always have green leaves. Italian songs are lively. The black hats of those gentlemen are too low. (The) iron is a heavy metal. Do *you* see (transl. *see you*) that large house? Do *you* also see those large doors? St. Peter's

(*San Piétro*) in Rome is a magnificent church. Who is that gentleman with the grey beard? He is the author of a famous novel (*románzo*). Our teacher lives in that high but very narrow house. On the round place there is a little house. The modern (*modérno*, -a) Italian music is less (*meno*) beautiful than the (*della*) German music.

### Dialogo.

È (Ella) contenta, signore?	No, non sono contento.
Chi era Raffaello Sanzio?	Era un celebre pittore italiano.
Come trova (Ella) i sonetti del Petrarca?	Li ( <i>them</i> ) trovo come ognuno li trova; sono magnifici.
Chi è partito oggi?	Mia madre e mio padre sono partiti.
E chi è arrivato?	Il cugino, la cugina e le sorelle sono arrivate.
Le piace ( <i>Do you like</i> ) la musica francese?	No, preferisco la musica italiana.
Conosce (Ella) quella signora?	Sì, è una ricca Inglese.
Chi è quel signore col cappello bianco?	È un francese molto dotto.
Dove sta il tuo sarto?	In via Umberto Primo, in una casa rossa.
Sono buone le stoffe inglesi?	Sono eccellenti.
Ha veduto i giardini pubblici di questa città?	Sì, sono belli, lunghi e larghi.

## Nineteenth Lesson.

### Degrees of Comparison.

The comparison of Italian adjectives is quite analogous to the English.

**More, the most.** The comparative degree is formed by the word *più* more and the superlative by *il più* (fem. *la più*) the most. Examples:

#### Comparative.

<i>bello</i> }	beautiful.	<i>più bello</i> }	more beautiful.
f. <i>bella</i> }		<i>più bella</i> }	

#### Superlative.

<i>il più bello</i> }	the most beautiful.
<i>la più bella</i> }	

(Not so) less. A negative comparison is effected

by the words *meno* less for the comparative degree, and *il meno*<sup>1</sup> (f. *la meno*) the least, for the superlative, as:

<i>bello</i>	} beautiful.	<i>meno</i> <sup>2</sup> <i>bello</i>	} less beautiful
f. <i>bella</i>		<i>meno bella</i>	
<i>il meno bello</i>	} the least beautiful.		
<i>la meno bella</i>			

Moreover, there is a *superlativo assoluto* (without comparison) by which a *high degree* is expressed. It is formed by the addition of the syllable *issimo* for the masculine, and *issima* for the feminine, as:

*cattivo* bad. Sup. ass. *cattivissimo* (fem. *cattivissima*), very bad, *extremely* bad.  
*diligente* diligent. Sup. ass. *diligentissimo* (fem. *diligentissima*), very diligent.

(For further observations on the degrees of comparison see the 2nd Part.)

The following adjectives have, besides their regular form, an *irregular* (Latin) one:

*Comp.*

<i>alto</i> , -a high	<i>superiøre</i> higher, superior
<i>buono</i> , -a good	<i>migliøre</i> better
<i>cattivo</i> , -a bad	<i>peggiøre</i> worse
<i>grande</i> great	<i>maggiøre</i> greater, older or elder.
<i>piccolo</i> , -a little.	<i>minøre</i> less, younger.

*Superl.*

<i>il suprême</i>	} the highest	
<i>la suprême</i>		the supreme
<i>il, la migliore</i>		the best
<i>il, la peggiore</i>		the worst
<i>il, la maggiore</i>		the greatest, oldest or eldest
<i>il, la minore</i>		the least, youngest.

*Superl. assol.*<sup>3</sup>

<i>sómmo</i> , -a very high; the highest
<i>óttimo</i> , -a very good; the best
<i>péssimo</i> , -a very bad; the worst

<sup>1</sup> *Meno*, being an *adverb*, is invariable.

<sup>2</sup> The final *o* of *meno* is sometimes dropped (except before *s impura*), as: *men bello*. In poetry *manco* is sometimes used for *meno*, as: *manco infelice di me* less unhappy than I.

<sup>3</sup> The *superlativo assoluto* of these adjectives has the *highest degree* in comparison. Thus *sommo* means *very high* or *extremely high* as well the *highest*.



*mássimo*, -a very great; the greatest  
*menomo*, -a, }  
*(mínimo)* } very little; the least.

The irregular Latin forms, with the exception of *migliore*, *peggiore*, *ottimo*, *pessimo*, are not be used in speaking of material things; thus, for instance, not: *il maggior giardino*, but *il più gran giardino*.

Five adjectives form their *superlativo assoluto* (in the Latin way) in *errimo*. The are:

*ácere* sharp — *acérrimo*  
*célebre* famous — *celebérrimo*  
*íntegro* unblemished — *íntegérrimo*  
*mísero* miserable — *misérrimo*  
*salúbre* healthy — *salubérrimo*.

### Remarks.

The English *than* is rendered in different ways—viz.:

1. When followed by a *substantive* with or without an *article* (or by a *pronoun*), *than* is not translated, and the substantive or pronoun is put in the *genitive* case, as:

*Il sole è più grande della luna.*

The sun is larger than the moon.

*Tu sei più grande di me* thou art taller than I.

*Egli è più eloquente di Cicerone.*<sup>1</sup>

He is more eloquent than Cicero.

2. It is translated by *che*, when the comparison is merely expressed by *più* or *meno*, without an adjective following, as:

*V'è più oro che argento* there is more gold than silver.

3. When two *different adjectives* are compared with one another, *than* must likewise be rendered by *che*, as:

*Egli è più fortunato che prudente.*

He is more happy than prudent.

4. When two *verbs* are compared, *than* is rendered by *che* and followed by *non*, if no *negation* precedes, as:

<sup>1</sup> Before *proper names* and before the word *uno*, one may equally well use *che*, as: *egli è più eloquente che Cicerone*. In general *che* expresses the *measure*, whilst *di* only denotes the *higher degree*. When I say; *il sole è più grande della luna*, the sense is: the moon is *small*, but the sun is *large*. These examples show that the use of *di* or *che* is often rather arbitrary. In sentences where several *Genitives* following each other would offend the ear, *che* is used instead of *di*; thus: *i libri della cugina sono migliori che i libri dei cugini*, in order to avoid *dei libri dei cugini*.

*Voi parlate più che non pensiate.*

You speak more than you think.

*N.B.*—When two or more *substantives* are compared, not by means of an adjective (as in 1), but by a *verb*, either *che* or *di* can be used, as:

*Il fratello scrive più che il (or del) cugino.*

The brother writes more than the cousin.

5. *Adverbs* are always compared with one another by *che*, as:

*È meglio oggi che domani* better to-day than to-morrow.

The English *as* — *as* or *so* — *as*, which precedes the adjective, is rendered by *così* (*sì*) — *come*, or *tanto* — *quanto*, as:

*Il nostro giardino è così (tanto) bello come (quanto) il vostro* our garden is as fine as yours.

*N.B.*—*Così* (*sì*) and *tanto* are frequently omitted.

*Quella ragazza è (così) bella quanto innocente.*

That girl is as beautiful as innocent.

*As much* (*as many*) — *as* corresponds to *tanto*, *-a* — *quanto*, *-a*, *tanti* *-e* — *quanti*, *-e*, as:

*Ho tanti libri quanto voi, or quanti ne avete voi.*

I have as many books as you.

*N.B.*—*As*, when meaning *in the same condition*, is *tale e quale* (adjective), or simply *quale* as:

*Vi rendo i libri (tali e) quali li ho ricevuti.*

I give you the books back as I have received them.

### Vocabulary.

<i>Lo scarafaggio</i>	the beetle	<i>l'arte</i>	the art
<i>l'insetto</i>	the insect	<i>l'asino</i>	the ass
<i>l'ape</i>	the bee	<i>il pazzo</i>	(the fool), the mad-
<i>il verme</i>	} the worm		man
<i>il baco</i>		<i>il saggio</i>	the wise man
<i>il monte</i>	} the mountain	<i>fedele</i>	faithful, true
<i>la montagna</i>		<i>corto</i>	short
<i>la seta</i>	the silk	<i>cortese</i>	polite
<i>l'Olanda</i>	Holland	<i>fertile</i>	fertile
<i>l'elefante</i>	the elephant	<i>forte</i>	strong
<i>il cammello</i>	the camel	<i>popolato</i>	peopled, populous
<i>la natura</i>	the nature	<i>amato</i>	loved, beloved
<i>il servo</i>	the man-servant	<i>disprezzato</i>	despised
<i>la serva</i>	the maid-servant	<i>ordinariamente</i>	usually
<i>la sala</i>	the drawing-room	<i>spesso</i>	often.
<i>la lingua</i>	the language		

## Reading Exercise. 33.

L'Europa è più piccola dell'Asia. La Germania è più fertile dell'Olanda. L'ape ed il baco da seta (*silk-worm*) sono insetti utilissimi. Il savio è più felice del pazzo. Mia sorella è più grande di me, ma è anche maggiore di età. Questo scarafaggio è più grosso di quello. Il tetto della chiesa è più alto che largo. Queste sale sono più larghe che lunghe. Questa serve a ciarla (*chatters*) più che *non* lavori (*works*). Egli sa (*knows*) più che *non* dice. I palazzi dei duchi sono grandissimi e bellissimi. Era un ragazzo povero povero<sup>1</sup>. L'elefante è il più grande di tutti gli animali terrestri. Il cavallo è più bello del cammello. Il nostro giardino è (tanto) grande quanto il vostro. Mia zia è più giovane di mia madre, ma è più alta di lei. La città di Venezia è più bella della città di Trieste. Era una pessima faccenda (*business*). Queste mele sono migliori di quelle pere. Queste susine sono ottime. I metalli sono utilissimi agli uomini. I mesi di luglio e agosto sono caldissimi. L'uomo più ricco non è sempre il più felice.

## Traduzione. 34.

This wine is worse than (the) water. That beer is as bad (*trans.* not so less bad). December and January are the coldest months of the year. Also (the) November is often very cold. The Italian language is very rich. (The) dogs are the most faithful of all (the) animals. She is a very poor girl. Thy brother is older than thy cousin. (The) simple nature is more pleasant than (the) art. The count's palace is higher than it is broad. This house is not so high. These books are not so good as those. (The) iron is a very useful metal; [it] is more useful than (the) gold and (the) lead (*piombo*). The most useful insects are the bee and the silk-worm. The children of the poor (*pl.*) are often happier than the children of the rich (*pl.*). Emily is a very fine girl; she is younger than her sister Lucy. This mountain is very high, higher than all the other mountains in this country. It is the highest mountain which I know (*che io conosca*). The 22nd (of) June is the longest, the 22nd (of) December the shortest day of the year. Mr. Calamari<sup>2</sup> is a very polite man; he

<sup>1</sup> By the repetition of an adjective, the expression becomes more emphatic, as: *povero* poor; *povero povero* very poor, poor as a church mouse. Similar forms are: *bèl bello* quite at one's ease, *pïan pïano* softly, etc. Ex.:

*Don Abbondio tornava bèl bello d'alla passeggiata verso casa (Manzoni).*

Don Abondio was coming home from his walk quite slowly.

<sup>2</sup> See Note 1 page 36.

is more polite than his brother. The rose is the finest of all (the) flowers. Mr. A. is a *very respectable* (from *integro*) man.

### Dialogo.

Signorina Maria, è maggiore o minore di sua ( <i>your</i> ) sorella Luigia?	Io sono la maggiore di tutte le mie sorelle.
È ricco il Suo ( <i>your</i> ) vicino?	È meno ricco di suo fratello che è in America.
Qual è il metallo <sup>1</sup> più utile?	Il ferro.
Quali sono i metalli più pesanti?	L'oro e il piombo sono i più pesanti fra i metalli.
Come trova ( <i>do you find</i> ) questa birra?	È cattivissima (pessima).
Avete della birra migliore?	Nossignore, non ne abbiamo altra ( <i>no other</i> ).
Qual è il mese più freddo dell'anno?	Gennaio è ordinariamente il più freddo.
È salubre il clima di quel paese?	Sì, è saluberrimo.
È utile l'asino?	È quasi tanto utile quanto il cavallo.
Quanti scolari ha il tuo maestro?	Ha tanti scolari quanti ne ha il tuo.
Come parla egli la lingua italiana?	La parla benone <sup>2</sup> ; meglio ( <i>better, adv.</i> ) di suo fratello Luigi.
Come scrive ( <i>writes</i> ) Sua cugina?	Essa scrive meglio di me.
Qual'è l'animale più crudele?	La tigre è un animale crudelissimo; essa ( <i>he</i> ) è più crudele che tutti gli altri animali.
Dove si trova il miglior ferro?	Il ferro migliore si trova nella Svezia.

<sup>1</sup> When the *Sup. relat.* follows its noun, the article is frequently omitted.

<sup>2</sup> Adjectives and adverbs sometimes take the terminations by which the meaning of substantives is modified, as: *benè* well, *benone* very well, *povero* poor, *poverino* poor little one.

## Twentieth Lesson.

### Regular Verbs.

The verb consists of two elements—viz., the stem and the endings. The former is always *invariable* in regular verbs; the latter, however, assume different forms, by which *moods*, *tenses*, and *persons* are distinguished.

There are three different regular conjugations in Italian—i.e.:

The *first* conjugation (Infinitive ending in *are*) as: *trov-are* to find.

The *second* conjugation (Infinitive ending in *ere*) as: *tem-ere* (stress on the ending), to fear, and *vend-ere* (stress on the stem), to sell.

The *third* conjugation (Infinitive ending in *ire*) as: *senti-re* to feel.

#### Note.

The vowel preceding the last syllable *-re* is *characteristic* in many cases of the conjugation. The inflexions *after* these characteristic vowels are nearly alike in all three conjugations.

Some terminations are even always the same; they are:

the 2nd. pers. Sing. ending in <i>i</i> .			
« 1st.	« Plur.	«	« <i>mo</i> .
« 2nd.	« Plur.	«	« <i>te</i> .

I. Conjug.	II. Conjug.	III. Conjug.
<i>Infinitive</i>	<i>Infinitive</i>	<i>Infinitive</i>
<b>trov-are,</b>	<b>vénd-ere,</b>	<b>serv-ire,</b>
to find.	to sell.	to serve.
(Charact. vowel <i>a</i> .)	(Charact. vowel <i>e</i> .)	(Charact. vowel <i>i</i> .)

#### Indicative Mood<sup>1</sup>.

##### *Present.*

Io trov-o I find	vénd-o I sell	serv-o I serve
tu —i thou findest	—i thou sellest	—i thou servest
egli —a he finds.	—e he sells	—e he serves
noi —iámo we find	—iámo we sell	—iámo we serve
vói áte — you find	—éte you sell	—íte you serve
essi trov-ano th. f.	vénd-ono they sell.	serv-ono they serve.

<sup>1</sup> The Italian *Futuro* is formed by means of the Infinitive of the required verb, and the *Present tense* of *avere*. Thus: *venderò*



*Imperfect.*

Trov-ávo I found	vend-évo I sold	serv-ívo I served
—ávi thou foundest	—évi thou soldest	—ívi thou servedest
—áva he found	—éva he sold	—íva he served
—avámo we found	—evámo we sold	—ívámo we served
—aváte you found	—eváte you sold	—íváte you served
—avano they found.	—évano they sold.	—ívano they served.

*Past Definite.*

Trov-ávi I found	vend-évi I sold	serv-ívi I served
—ásti thou foundest	—ésti thou soldest	—ísti thou servedest
—ò he found	—é he sold	—ì he served
—ámmo we found	—émmo we sold	—ímmo we served
—áste you found	—éste you sold	—íste you served
—árono they found.	—érono they sold.	—írono they served.

*Future Imperfect.*

Trov-erò- I shall	vend-erò I shall	serv-irò I shall
—erái thou wilt	—erái thou wilt	—irái thou wilt
—erà he will	—erá he will	—irà he will
—erémo we shall	—erémo we shall	—irémo we shall
—eréte you will	—eréte you will	—iréte you will
—eránno th. will	—eránno th. will	—iránno th. will

## Conditional Mood.

*Present. — Future.*

Troveréi I should	venderéi I should	serviréi I should
—erésti thou wldst.	—erésti thou wldst.	—irésti th. wouldst
—erébbe he would	—erébbe he would	—irébbe he would
—erémmo we shld.	—erémmo we shld.	—irémmo we shld.
—eréste you would	—eréste you would	—iréste you would
—erébbero they w.	—erébbero they w.	—irébbero they w.

## Imperative Mood.

Trova find (thou)	véndi sell (thou)
non trováre do (thou) not find	non véndere do (thou) not sell
trovi find (polite form)	vénda sell (you)
troviamo let us find	vendiamo let us sell
trovate find (you)	vendéte sell (you)
trovino find.	véndano sell.

= (a) *vendere ho* I have to sell = I shall sell. In the same way the *Condizionale* is but the *Infinitive* with the *Perfectum* of *avere*, as *sentirei* = (a) *sentire e(bbi)i*, literally: I had to feel = I should feel.

*servi* serve (thou)  
*non servíre* do (thou) not serve  
*serva* serve  
*serviámo* let us serve  
*seroíte* do (you) serve  
*servano* serve.

### Subjunctive Mood.

#### *Present.*

Ch'io trov- <i>i</i> that I find	vénd- <i>a</i> that I sell
che tu — <i>i</i> that thou find	— <i>a</i> that thou sell
ch'egli — <i>i</i> that he find	— <i>a</i> that he sell
che noi — <i>íámo</i> that we find	— <i>íámo</i> that we sell
che voi — <i>íáte</i> that you find	— <i>íáte</i> that you sell
ch'eglino trov- <i>ino</i> that they find.	vénd- <i>ano</i> that they sell.

*serv-a* that I serve  
 —*a* that thou serve  
 —*a* that he serve  
 —*íámo* that we serve  
 —*íáte* that you serve  
*serv-ano* that they serve.

#### *Imperfect.*

Se io trov- <i>ássi</i> if I	<i>found.</i>	vend- <i>éssi</i> if I	<i>sold.</i>	serv- <i>íssi</i> if I	<i>served.</i>
se tu - <i>ássi</i> if thou		- <i>éssi</i> if thou		- <i>íssi</i> if thou	
s'egli - <i>ásse</i> if he		- <i>ésse</i> if he		- <i>ísse</i> if he	
se noi - <i>ássimo</i> if we		- <i>éssimo</i> if we		- <i>íssimo</i> if we	
se voi - <i>áste</i> if you		- <i>éste</i> if you		- <i>íste</i> if you	
s'eglino- <i>ássero</i> if they		- <i>éssero</i> if they		- <i>íssero</i> if they	

### Infinitive Preterite.

Aver trov-*áto* to have found | aver vend-*úto* to have sold  
 aver serv-*íto* to have served.

### Participle and Gerund.

#### *Present.*

<i>Part.</i> trov- <i>ánte</i> finding	vend- <i>énte</i> selling
<i>Gerund.</i> trov- <i>ándo</i> finding	vend- <i>éndo</i> selling
serv- <i>énte</i> serving	
serv- <i>éndo</i> serving.	

#### *Perfect.*

<i>Part.</i> trov- <i>áto</i> , - <i>a</i> , <i>i.</i> , <i>e.</i> , found	vend- <i>úto</i> , - <i>a</i> , <i>i.</i> , <i>e.</i> , sold
<i>Gerund.</i> avendo trov- <i>ato</i> ha- ving found	avendo vend- <i>uto</i> having sold
serv- <i>íto</i> , - <i>a</i> , <i>i.</i> , <i>e.</i> served	
avendo serv- <i>ito</i> having served.	

## Compound Tenses.

## Perfect.

<i>Io ho</i>	} <i>trovato, venduto, servito</i>	<i>I have</i>	} found
<i>tu hai</i>		<i>thou hast</i>	
<i>egli ha</i>		<i>he has</i>	
<i>etc.</i>		<i>etc.</i>	

<i>Io avevo</i>	} <i>trovato, venduto, servito</i>	<i>I had</i>	} found
<i>tu avevi</i>		<i>thou hadst</i>	
<i>egli aveva</i>		<i>he had</i>	

## Pluperfect.

*Io ebbi trovato, venduto, servito* I had found, sold, served.

## Future.

*Io avrò trovato, venduto, servito* I shall have found, sold, served.

## Conditional.

## Perfect.

*Io avrei trovato, venduto, servito* I should have found, sold, served.

## Subjunctive Mood.

## Perfect.

<i>Ch'io abbia</i>	} <i>trovato, venduto, servito</i>	<i>that I have</i>	} found
<i>che tu abbi</i>		<i>that thou have</i>	
<i>etc. etc.</i>		<i>etc. etc.</i>	

## Pluperfect.

(*Se*) *Ch'io avessi trovato, venduto, servito* (if) that I had found, sold, served.

## Interrogative, Negative and Negative-Interrogative Forms.

The interrogative, negative, and negative-interrogative forms of all regular and irregular verbs are exactly like those of the auxiliary verbs, *with* or *without* personal pronouns, as:

## With pronoun.

*Io compro* I buy.  
*Compro io?* Do I buy?  
*I non compro* I do not buy.  
*Non compro io?* Do I not buy?

## Without pronoun.

*Compro* I buy.  
*Compro?* Do I buy?  
*Non compro* I do not buy.  
*Non compro?* Do I not buy?

## Vocabulary for the following Reading Exercise.

<i>Egli divise</i>	he distributed	<i>prezioso</i>	precious
(p. rem.)		<i>disse</i> (p. rem.)	he said
<i>il bene</i>	goods, wealth	<i>a chi</i>	to him who . . .
<i>riserbare</i>	to keep, to reserve	<i>saprà</i>	(will know) will
<i>solamente</i>	solely; only, but		be able to
<i>l'anello</i>	the ring	<i>l'azione</i>	the action

<i>generoso, -a</i>	generous	<i>la peschiera</i>	the fish-pond
<i>partire</i>	to depart, to set out	<i>precipitare</i>	to precipitate
<i>(ri)tornare</i>	to return	<i>l'aiuto</i>	help, assistance
<i>dopo</i>	after	<i>si</i>	himself
<i>mi</i>	me, to me	<i>corsi (p. rem.)</i>	I ran
<i>confidare, affidare</i>	to entrust	<i>pronto, -a</i>	ready, quick
<i>la cassetta</i>	the chest	<i>cavare</i>	to draw out
<i>pieno, -a</i>	full, filled with	<i>tenuto, -a (past part)</i>	obliged
<i>prendere</i>	to take	<i>soccorrere (irr.)</i>	to assist
<i>(irreg.)</i>		<i>il pericolo</i>	the danger
<i>la sicurezza (sicurtà)</i>	security	<i>scambiabilmente</i>	mutually
<i>potuto (p. part of potere)</i>	been able	<i>mente (adv.)</i>	
<i>rubare</i>	to steal	<i>allora</i>	then
<i>salvo, -a</i>	sure, saved	<i>addormentato, -a</i>	fallen asleep
<i>invece</i>	in (its) stead	<i>l'orlo</i>	the brink
<i>il ritorno</i>	the return	<i>il precipizio</i>	the precipice
<i>(d')altri</i>	of another, other people's	<i>ei (inst. of egli)</i>	he
<i>fedelmente (adv.)</i>	faithfully	<i>vi (added to the Infinitive)</i>	there, in, into
<i>bene (adv.)</i>	well	<i>caduto, -a (past part.)</i>	fallen
<i>non -- che se non</i>	} only	<i>lo (acc.)</i>	it, him
<i>scellerato -a</i>		<i>liberare</i>	to deliver, to free
<i>restituire</i>	wicked {back	<i>abbracciare</i>	to embrace
<i>passare</i>	to render, to give	<i>teneramente (adv.)</i>	tenderly
	to pass by	<i>dere</i>	must (3rd p. sing. pres.)

## Reading Exercise.

### Un padre e tre figli.

Un ricco padre divise fra tre figli i suoi beni. Si riserbò solamente un anello prezioso e disse: Questo sarà dato a chi di voi saprà fare l'azione più bella<sup>1</sup> e più generosa. I figli partirono e tornarono dopo tre mesi.

Il primo disse: Uno straniero mi ha affidato una cassetta piena d'oro senza prenderne (*to take for it*) sicurtà alcuna. Avrei potuto *rubarla* (*to steal it*) a man salva *without any danger*; ma invece al suo ritorno gliela (*it him*) ho fedelmente restituita. Il padre rispose (*answered*): Tu hai fatto bene, ma però (*nevertheless*) non hai fatto che il tuo dovere; saresti stato il più scellerato uomo del mondo a rubarla (liter.: *to steal it* = *if you had stolen it*). Ognuno deve restituir<sup>2</sup> fedelmente quel che (*that which*) non è suo.

<sup>1</sup> The Superlative is often placed after the substantive.

<sup>2</sup> Before consonants (except *s* impura) the Infinitive sometimes drops its final *e*.

Il secondo disse: Io passava un giorno *vicino ad (close by)* una peschiera; vidi (*I saw*) precipitarvi un fanciullo. Senza il mio aiuto ei *si sarebbe annegato (had been drowned)*. Io corsi pronto e lo cavai salvo dall'acqua.

Anche la tua azione è buona, rispose il padre, ma anche tu non hai fatto che il tuo dovere. Siamo tutti tenuti a soccorrerci (*to assist each other*) scambievolmente nei pericoli.

Il terzo allora disse: Un giorno io ho trovato un mio nemico (*see Lesson 14, 4*) addormentato sull'orlo d'un precipizio. Voltandosi (*on turning round*) ei vi sarebbe caduto dentro; io l'ho (*have him*) liberato dal pericolo. Ah figlio! disse il padre, abbracciandolo (*embracing him*) teneramente; a te (*to you*) si deve (*must be given*) l'anello.

Il fare (*doing*) del bene *agli stessi nemici (even to enemies)* è l'azione più bella e più generosa di tutte.

### Exercises.<sup>1</sup>

#### The Three Regular Conjugations.

##### *First Conjugation.*

I speak Italian. Our teacher speaks six languages: he has told us (*ci* before the verb; and likewise the other pronouns in the *dat.* and *acc.*) that he lived ("has lived" in Ital.) several years in the (*all'*) foreign country. I should have spoken to the foreigner, if I had met him (*lo*). These merchants work much, but they earn little, because the competition is very great. How many persons shall you invite for dinner? I shall invite twelve persons; my sister wishes me to (*say* that I) invite also some of her friends (*f.*). Tasso wrote (the) "Jerusalem Delivered"; in this poem he relates how an army consisting (*composto*) of (*di*) Christians of different nations delivered (has delivered) the Holy Sepulchre. Charles, take the letter to the (*alla*) post office, and when you come home (*Gerund.*), buy some fruit for this evening. Miss Mary! You sing so nicely (*tanto bene*), [do] sing once more the Neapolitan song of Santa Lucia! My music-master sang (*pass. rem.*) a very fine Italian song. We shall send you (*vi*) the wares (which) (*che*) you (*voi*) have ordered (see Note, page 30). Thank your (*tuo*) uncle for the fine book (which) (*che*) he has bought you (thee) (*ti*). How long did your mother remain (*pass. rem.*) in the country? She remained only a month, and we had wished and hoped

<sup>1</sup> In these Exercises the English expressions are accommodated to the Italian translation.



she would have remained there (*ci*) the whole summer, since (*poichè*) the physician had ordered her (*le*) a change of air. When will the ladies arrive? They will arrive at four o'clock in the afternoon. The general has ordered the soldiers to (*say* that the soldiers should) remain in the barracks. Excuse me, if I did not (*non l'ho* = *la ho*) greet you; I did not see you.

### Vocabulary.

To speak	<i>parlâre</i>	to hope	<i>seperâre</i> (with Cong.)
to sing	<i>cantâre</i>	to order	<i>commandâre, or- dinâre</i> (with Cong.)
to bring (take)	<i>portâre</i>	the foreign	<i>l'èstero</i> {Cong.}
to send	<i>mandâre</i>	country	
to buy	<i>comprâre</i>	lived ( <i>p. p.</i> )	<i>vissûto</i>
to form	<i>formâre</i>	the competi-	<i>la concorrenza</i>
to call	<i>chiamâre</i>	tion	
to invite	<i>invitâre</i>	for dinner	<i>a prânzo</i>
to earn	<i>gñadagnâre</i>	Jerusalem	<i>Gerusalèmmè</i>
to tell (relate)	<i>raccontâre</i>	the poem (epic)	<i>il poema</i>
to work	<i>lavorâre</i>	the Christian	<i>il cristïano</i>
to deliver (li- berate)	<i>liberâre</i>	the grave (se- pulchre)	<i>il sepôlcro</i>
to excuse	<i>scusâre</i>	Neapolitan	<i>nepoletâno</i>
to pardon	<i>perdonâre</i>	only	<i>soltânto</i>
to remain	<i>restâre</i>	this evening	<i>qñesta sèra</i>
to arrive	<i>arrivâre</i>	the summer	<i>l'estâte</i>
to return	<i>ritornâre</i>	the change of	<i>il cambïaménto</i>
to find	<i>trovâre</i>	air	<i>d'ârïa</i>
to greet	<i>salutâre</i>	the barracks	<i>la casèrma.</i>
to meet	<i>incontrâre</i>		
to thank	<i>ringraziâre</i>		

### Second Conjugation.

I receive a letter from my mother every week. Also my sister writes me (*mi* before the verb) often. Write to your friend that I shall read with pleasure the book (which) (*che*) he has sent me (*mi* before the verb). The soldiers fought bravely for their (the) country and dearly (*cara*) sold their lives (life). Many [people] do not believe in (*in*) God, but they would be happier if they did believe in Him (*in lui* after the verb). Don't fear, dear child, I shall write to your parents that you are innocent. Does this dog bite? No, he never bites. If he did bite me (*mi*), I should beat him (*lo*). I am afraid (that) you will fall (*subj.*). I was afraid you would fall. I don't think (that) he will return so soon (*così questo*) from Russia. (Do) not repeat what I have related! This poor youth lost (*pass. rem.*) his parents when (*quando*) he was still a child in the

cradle. When I see him (*lo*), I shall tell him (*gli*) what I read (have read) in a foreign paper about his invention. If I did see him (*lo*), I should invite him. Our neighbour sold (*pass. rem.*) his garden for (*per*) 3,500 marks. For (*per*) 50,000 francs he would sell the house. We drink to the health of the emperor.

## Vocabulary.

To receive	<i>ricevere</i>	to fall	<i>cadere</i>
to beat	<i>battere</i>	to drink	<i>bevere, bere</i>
to fight	<i>combattere</i>	bravely	<i>valorosamente</i>
to lose	<i>perdere</i>	dear	<i>caro</i>
to fear (be afraid)	<i>temere</i> (with <i>Cong.</i> )	innocent	<i>innocente</i>
to believe	<i>credere</i> (with <i>Cong.</i> )	never	<i>non — mai</i>
to read	<i>leggere</i> (p. p. <i>letto</i> )	what	<i>quel che</i>
to write	<i>scrivere</i> (p. p. <i>scritto</i> )	the youth	<i>il giovanetto</i>
to bite	<i>mordere</i> (p. p. <i>morso</i> )	in the cradle	<i>in fasce</i>
		the invention	<i>l'invenzione</i>
		the paper	<i>il giornale</i>
		(news-p.)	
		to the health	<i>alla salute.</i>

## Third Conjugation.

Does the water boil? Not yet, but it will soon be boiling (boil). Boiled water (with. *art.*) has not [an] [agreeable] taste. Who is sewing this fine linen shirt? My sisters are sewing it (*la* before the verb). I shall sew for papa half-a-dozen (*transl.* a half dozen) pocket-handkerchiefs. Time flies and does not return. To-day I do not go out; the weather is too bad. When will you depart? I should depart to-morrow, if I were not unwell. Did you hear (*pass. rem.*) the report? I slept so fast that I did not hear the report. He felt the importance of this step. If he had served his master with faithfulness and zeal, he would have a better position now. Follow the example of your superiors! In serving our country (*Gerund.*) we serve ourselves (*noi stessi*). Mr. Rossi is a very charitable man, he dresses several poor [people] every year. His friends informed him (*lo*) that all was lost. (The) Nations overcome (*sóffocano*) (the) pain in [a] different way; the German drinks it (*lo*) [away], the Frenchman eats it [away], the Spaniard weeps it [away], and the Italian sleeps it [away]. Sleep well, sir!

## Vocabulary.

To boil	<i>bollire</i>	Papa	<i>il bábbò</i> (for Papa <i>pel babbo</i> )
to sew	<i>cucire</i> <sup>1</sup>	for Christmas	<i>a Natàle</i>
to flee	<i>fuggire</i>	unwell	<i>indispòsto</i>
to go out	<i>uscire</i>	the report (of a gun)	<i>la schiòppettata</i>
to depart	<i>partire</i>	so fast	<i>tànto profonda- mente</i>
to hear	<i>sentire</i>	the importance	<i>l'importàntza</i>
to follow	<i>seguire</i>	the step (pace)	<i>il pàsso</i>
to sleep	<i>dormire</i>	the faithful-	<i>la fedeltà</i>
to lie (tell a lie)	<i>mentire</i>	ness (loyalty)	
to punish	<i>punire</i>	the zeal	<i>lo zelo</i>
to dress	<i>vestire</i>	the position	<i>il pòsto, la posi- zione</i>
to inform (ad- vise)	<i>avvertire</i>	the example	<i>l'esempio</i>
to eat	<i>mangiare</i>	the superior	<i>il superiore</i>
to weep	<i>piangere</i>	charitable	<i>caritatévole</i>
soon	<i>presto</i>	in (a) . . . man- ner (or way)	<i>il mòdo . . .</i>
already	<i>già</i>	the pain	<i>il dolore</i>
the taste	<i>il sapóre</i>	the Frenchman	<i>il Francése</i>
the shirt	<i>la camicia</i>	the Spaniard	<i>lo Spagnuolo.</i>
the flax	<i>il lino</i>		
linen (adj.)	<i>di lino</i>		
the pocket-	<i>il fazolétto</i>		
handkerchief			

## Twenty-first Lesson.

## Peculiarities of Different Verbs.

1. Verbs ending in *care* and *gare*, as: *pagare* to pay; *mancare* to fail, when *c* or *g* is followed by *e* or *i*, insert an *h* after *c* or *g*, so that they do not lose their *hard* sound, as:

*io pago* I pay  
*tu paghi* thou payest  
*egli paga* he pays  
*noi paghiamo* we pay, etc.  
*io pagherò* I shall pay, etc.  
*ch'essi paghino*

*io manco* I fail  
*tu manchi* thou failest  
*egli manca* he fails  
*noi manchiamo* we fail, etc.  
*io mancherò* I shall fail, etc.  
*ch'essi manchino.*

<sup>1</sup> *Cucire* keeps the *i* of the termination before *o* and *a*, as:

Pres. Ind. *io cucio* (*cucisco*)  
*tu cucì* (*cucisci*)  
*egli cùce* (*cucisce*)  
*noi cuciamo*  
*voi cucite*  
*eglino cuciono* (*cuciscono*).  
 Conj. *che io cùcia ecc.*

2. Those in *ciäre*, *giäre* or *sciäre*, where *i* merely indicates the 'tʃ' and 'dʒ' pronunciation, drop this *i* before *e* or *i*, as:

*io mángio* I eat  
*tu mángi* thou eatest  
*io mangerò* I shall eat  
*ch'essi mángino.*

*io láscio* I let  
*tu lásci* thou lettest  
*io lascerò* I shall let  
*ch'essi láscino.*

Verbs in *gliäre* and *chüäre* drop this *i* only before *i* of the inflexion, as:

*io consíglío* I advise  
*tu consígli* thou advisest  
*ch'essi consíglino*  
*io apparécchío*, I prepare  
*tu apparécchi*  
*ch'essi apparécchino.*

In the Future, however, *io consiglierò*, *io apparecchierò*.

Finally, this rule holds good of the verbs in *iäre*, whenever the *i* of the termination is preceded by another vowel, as: *annoñäre*, to annoy, to bother:

*io annoñío*  
*tu annoñi*  
*ch'essi annoñino.*

**N.B.**—Those verbs in *iäre*, which in the 1st pers. sing. of the Pres. Indic. have the stress on the *i*, as: *spiäre*, to spy; Pres. *io spío*, take another *i* in the 2nd pers. sing., as each *i* must be distinctly pronounced. Thus: *tu spii*, *tu invii*, thou sendest.

3. In the 1st, 2nd and 3rd pers. sing. and in the 3rd pers. plural, the majority of the verbs in *ire* must assume the terminations **-isco**, **-isci**, **-isce**, — **iscono**, instead of *o*, *e*, *e* — *ono*, as: *finire* to end:

<i>finisco</i> I end	<i>finiamo</i>
<i>finisci</i>	<i>finite</i>
<i>finisce</i>	<i>finiscono.</i>

In the Subjunctive and Imperative Moods a similar alteration takes place, as:

<i>ch'io finisca</i> that I may end	<i>che noi finiamo</i>
<i>che tu finisca</i>	<i>che voi finiate</i>
<i>ch'egli finisca</i>	<i>ch'egliino finiscano</i>

Some verbs have both terminations, as: *io nutro*, I nourish, and *io nutrisco*. (A table of the verbs ending in *o* or *isco* will be found in Lesson 35.)

4. The *1st pers. sing. Imperf. Indic.* generally terminates in *avo, ero, ivo*, especially when it is necessary to distinguish the first person from the third, the personal pronoun being understood, as: *amavo, vendevo, sentivo*.

The contracted forms *privo* bereft, for *privato*; *tocco* touched, for *toccato*, etc., have now become real *adjectives*, but are still met with as participles in poetry.

Further irregularities in the conjugations will be noticed as they occur.

### Vocabulary.

<i>Il prossimo</i> <sup>1</sup>	the neighbour	<i>fiorire (-isco)</i>	to blossom
<i>il debito</i>	the debt (money)	<i>arrossire (-isco)</i>	to flush
<i>la colazione</i>	the breakfast		
<i>la cena</i>	the supper	<i>ubbidire (-isco)</i>	to obey
<i>la lezione</i>	the lecture	<i>preferire (-isco)</i>	to prefer
<i>l'azione</i>	the action		
<i>il cuore</i>	the heart	<i>restituire (-isco)</i>	to give back
<i>la virtù</i>	the virtue		
<i>il vizio</i>	the vice	<i>riverire (-isco)</i>	to make one's compliments, greet, bid good-bye
<i>la paglia</i>	the straw		
<i>la preghiera</i>	the prayer, request		
<i>la scienza</i>	the science		
<i>il pericolo</i>	the danger	<i>cercare</i>	to seek
<i>il tè</i>	the tea	<i>dimenticare</i>	to forget
<i>la bugia</i>	the lie (fib)	<i>pregare</i>	to beg, pray
<i>la società</i>	the society	<i>al contrario</i>	on the contrary
<i>le chiacchiere</i>	the prattle	<i>adagio</i>	slowly
<i>la voce</i>	the voice	<i>da parte mia</i>	from my side (part)
<i>il compagno di scuola</i>	the school-fellow	<i>frattanto</i>	meanwhile
<i>il calzolaio</i>	the shoemaker	<i>appena</i>	as soon as
<i>maturo</i>	ripe	<i>già</i>	already
<i>véro</i>	true	<i>finiscila una volta</i>	do cease!
<i>capire (-isco)</i>	to understand		

### Reading Exercise. 35.

Preferise Ella carta bianca o carta rossa? Perchè non paghi i tuoi debiti? Pagherò i miei debiti, appena avrò il mio danaro. Non mancherò di fare (*to do*) il mio dovere. Manca un volume di questa opera (*work*). Perchè non mangi queste ciliege? Non le mangio, perchè non sono mature. I libri che tu m'invii non sono quelli che io desidero. Quando scrive a sua sorella, non dimentichi di riverirla da parte mia. Perchè non mi consigli di comprare questo giardino? Perchè non è bello. Capisce (Ella) questa

<sup>1</sup> Liter.: the next.



donna? La (*her*) capisco, quando parla adagio. Restituisci il libro al tuo compagno di scuola. Perchè non apparecchi la cena? Non mi (*me*) lascerò muovere (*move*) dalle vostre preghiere. Tutti preferiscono la gioventù alla vecchiaia. Chi non fugge il vizio non ama la virtù. Molti bei fiori floriscono nel nostro giardino. Le scienze fioriscono in Italia nel seicento (*17th century*). Ubbidiscono i Suoi (*your*) scolari? Il maestro vuole che lo scolare ubbidisca. Di mattina (*In the morning*) preferisco il tè al caffè. Che cosa cerchi? Cerco una matita. Pregherò tuo fratello di mandarmi (*to me*) le commedie di Goldoni. Non dimenticherò di salutare Sua madre. La riverisco.

### Traduzione. 36.

Dost thou prefer this pencil to that pen? On the contrary, I prefer this pen to that pencil. Do (thou) not spy the actions of thy neighbour! These pupils do not obey. The girl blushed. Every man avoids (flies) the danger. Do *you* prefer tea to coffee or coffee to tea? Thou dost not well (*bene*) advise thy friends. Do not forget to (*di*) buy a pocket-book for me (*me*)! Obey the voice (*alla voce*) of thy heart! He who obeys the voice of his heart will always be happy. We are looking [for] Charles's cap and Frederick's hat. Seek and thou wilt find! We should search if we had a candle. I do not understand these books. Do you understand this word? The lesson ends to-day at 4 o'clock. Have done, or I shall leave the room. These flowers are wont to blossom (blossom usually) three times a (*all'*) year. Thou wilt look for their pens, and thou wilt not find them (*le precedes the verb*). Wilt thou prepare (the) dinner? Dost thou pay (for) these books? Embrace thy father, child! Why do you not give back the book to your fellow-pupil? With your (*tue*) requests (entreaties) you (*tu*) bother your superiors; do cease with them (stop them)! We request you (*la*) to greet our father. Pay the tailor! To-morrow I shall pay the tailor and the shoemaker. I shall soon have the honour to see you (*di vederla*), and in the meanwhile I bid you (*la . . .*) good-bye (make you my compliment).

### Dialogo.

Quale di questi libri preferisce Ella?

Io preferisco questo.

Quando finisce oggi la scuola?

Finirà alle quattro.

Pare (*It seems*) che tu ti annoi in questa società.

Mi annoio perchè non capisco l'inglese.

Perchè non mangia Ella queste pere? Non sono buone?  
Non apparecchi la tavola pel pranzo?

Che mi (*me*) consigli di fare?

Quando pagherà Ella il conto (*note*) del sarto?

Perchè non m' (*me*) invii i miei abiti?

Le piace la lingua francese?  
Che cosa mangeremo stasera (= questa sera)?

Non vuol (Ella) far colazione (*breakfast*) con noi?

Non dimentichi di scrivermi!

Sono buonissime, ma ho già mangiato abbastanza.

Ma sì<sup>1</sup>. L' (*it*) apparecchierò subito.

Ti (*thee*) consiglio di restare a casa.

Lo (*it*) pagherò domani.

Te li (*you them*) invierò la settimana prossima.

Preferisco l'inglese.

Non so (*know*); credo che avremo la polenta cogli uccellini.

No, grazie! Ho già mangiato.

Non dimenticherò.

## Twenty-second Lesson.

### Pronouns.

Pronouns are used to avoid the repetition of substantives. There are six kinds of them, *viz.*: 1. the *Personal*; 2. the *Demonstrative*; 3. the *Possessive*; 4. the *Interrogative*; 5. the *Relative*, and 6. the *Indefinite*.

### Personal Pronouns.

There are two kinds of Personal Pronouns—*viz.*, *absolute* and *conjunctive*. The latter are only employed in the *dative* and *accusative* cases.

A pronoun is considered as *conjunctive*—i.e., *coupled* with the verb, when *no stress* is laid on the pronoun and *no preposition precedes*, as in the following example: *give me a book*—where the stress is laid on the word *book* and not on the pronoun *me*, which therefore is considered to be a *conjunctive pronoun*. In the sentence, however: *give the book to me and not to my sister*, the stress is laid on the word *to me*. Therefore *to me* is an *absolute pronoun*.

<sup>1</sup> *Ma sì* is often used, as in the above sentence, as a rapid, interrupting affirmation, like the English "directly," etc.

The former of the above sentences is rendered thus:

*Datemi un libro.* (Here the pronoun and verb are even contracted into one word.)

The latter example is translated as follows:

*Date il libro a mé e non a mia sorella.*

### Absolute Personal Pronouns.

#### First person.

Sing.	<i>Ío</i> I	Plur.	<i>nóĩ</i> we
	<i>dí mé</i> of me		<i>dí nóĩ</i> of us
	<i>a mé</i> to me		<i>a nóĩ</i> to us, us
	<i>mé</i> me, myself		<i>nóĩ</i> us, ourselves
	<i>da mé</i> from (by) me		<i>da nóĩ</i> from (by) us.

#### Second person.

Sing.	<i>tu</i> thou	Plur.	<i>vóĩ</i> you
	<i>dí té</i> of thee		<i>dí vóĩ</i> of you
	<i>a té</i> to thee		<i>a vóĩ</i> to you
	<i>té</i> thee, thyself		<i>vóĩ</i> you, yourselves
	<i>da té</i> from (by) thee		<i>da vóĩ</i> from (by) you.

#### Third person.

##### Masculine.

Sing.	<i>égli</i> ( <i>lúi</i> , <i>éssó</i> ) he, it
	<i>dí lúĩ</i> ( <i>dí éssó</i> ) of him, of it
	<i>a lúĩ</i> ( <i>a éssó</i> ) to him, to it
	<i>lúĩ</i> ( <i>éssó</i> ) him, it
	<i>da lúĩ</i> ( <i>da éssó</i> ) from (by) him, from (by) it
Plur.	<i>églino</i> ( <i>éssi</i> ) they
	<i>dí lóro</i> ( <i>dí éssi</i> ) of them
	<i>a lóro</i> ( <i>a éssi</i> ) to them
	<i>lóro</i> ( <i>éssi</i> ) them
	<i>da lóro</i> ( <i>da éssi</i> ) from (by) them.

##### Feminine.

Sing.	<i>ella</i> <sup>1</sup> ( <i>lei</i> , <i>éssa</i> ) she, it
	<i>dí lẹĩ</i> ( <i>dí éssa</i> ) of her, of it
	<i>a lẹĩ</i> ( <i>a éssa</i> ) to her, to it
	<i>lẹĩ</i> ( <i>éssa</i> ) her, it
	<i>da lẹĩ</i> ( <i>da éssa</i> ) from (by) her, from (by) it

<sup>1</sup> The polite mode *Élla* (*Lẹĩ*) is declined exactly like this pronoun and commonly written with a capital letter. The plural *you* (gentlemen, ladies), is expressed by *Lor* (*Lóro*) with the substantives *Signóri*, *Signóre*, *Signoríne*. Ex.: You will be satisfied. ladies! *Lor Signóre saránnó conténte.*

Plur. *èllo* (*ésse*) they.  
*di lóro* (*di ésse*) of them.  
*a lóro* (*a ésse*) to them.  
*lóro* (*ésse*) *da lóro* (*da ésse*) from (by) them.

*For both genders and numbers.*

Nom. — —

Gen. *di sé*<sup>1</sup> of himself, herself, itself, themselves.

Dat. *a sé* to himself, herself, itself, themselves.

Acc. *sé* himself, herself, itself, themselves.

Abl. *da sé* from (by) himself, herself, itself, themselves.

### Remarks.

1. *Egli, ella* are applied only to persons — *esso, essa* to persons and to things. The English *it*, when referring neither to a person nor to a thing, as: *it is true, it is cold*, is best omitted in Italian. Ex.: *è véro, è (fa) fréddo*. "It is I, it is you" must be translated: *sono io, sei tu*, etc.

2. Very often the pronouns *io, tu, egli*, etc., stand after the verb, when a certain stress is to be laid upon them, as:

*L'hai fatto tu?* Hast thou done it?

*Sì, l'ho fatto io.* Yes, it is I that have done it.

3. Instead of *Ella* we sometimes use *lei* or *la*, especially in the familiar style, as:

*Lei or la vuole dármele ad intendere.*

You wish to make me believe that.

4. *I myself, thou thyself, he himself*, etc., are translated by *io stéss*o for the masc., *io stéssa* for the femin.; plural: *noi stéssi, noi stesse*; etc. Instead of *stesso-*, -a, especially in northern Italy, *medésimo*, -a is used. Examples: *noi stéssi* (*noi medésimi*) we ourselves; *Lei stessa*, your yourself, *voi stesse* (fem.), you yourselves. If a stress is laid on the pronoun—e.g.: *I have done it myself*, it is usually placed after the verb, thus: *l'ho fátt*o *io*.

5. The English *my own self, your own selves*, etc., is always rendered by *io medésimo, voi medésimo* or *io stéss*o, etc.

### Vocabulary.

<i>La calamita</i>	the magnet	<i>il piátto</i>	the plate
<i>la pálla</i>	the ball (bullet)	<i>il píanoforte</i>	the piano
<i>l'egoista</i>	the egoist	<i>il violíno</i>	the violin
<i>il rumóre</i>	the noise	<i>attiráre</i>	to attract
<i>la medicina</i>	the medicine	<i>pensáre</i>	to think

<sup>1</sup> The pronoun *sé* is written with a grave accent (*se*), in order to distinguish this word from the conjunction *se* (if). When used with *stesso*, self, the accent is omitted.

<i>abitare</i>	to dwell, live	<i>va</i>	he goes
<i>giuocare</i>	to play ( <i>alle carte</i> at cards)	<i>vengo</i>	I come
<i>suonare, so-</i>	to play (musical	<i>vieni</i>	thou comest
<i>nare</i>	instr.)	<i>viene</i>	he comes
<i>somigliare</i>	to resemble	<i>vieni!</i>	come!
<i>consegnare</i>	to hand, remit	<i>voglio</i>	I will
<i>pranzare</i>	to dine	<i>vũĩ</i>	thou wilt
<i>cenare</i>	to sup	<i>vũgle</i>	he will
<i>vado</i>	I go (walk)	<i>vũgle?</i>	will you?
<i>vũĩ</i>	thou goest	<i>di vado</i>	rarely, seldom
		<i>prẽsso di</i>	near.

## Reading Exercise. 37.

Non ho pensato a te, poverino. Penseremo a voi, a lui, a lei, a loro. Non mandare il danaro a me! Chi è stato qui, lui o lei?<sup>1</sup> Vieni con me<sup>2</sup>, con noi. Egli non somiglia a me. Io somiglio a te. Non parlate di loro! Non parlar di me! Noi parliamo spesso di voi. La calamita attira il ferro a sè. Hai scritto tu questa lettera? Sì, l'ho scritta io. Chi legge questo libro? Io. Hai tu consegnato la lettera a lui o a lei? L'ho (*I have . . . it*) consegnata a lui. Ha pranzato coi suoi genitori? Sì, ho pranzato con loro. Chi cenerà questa sera con noi? Un mio amico. Vuole suonare un poco con me? Sì, io suonerò il pianoforte e lei il violino. Va Ella da Sua madre? Sì, vado da lei. Vieni tu oggi da noi? No, sono invitato da mio zio e vado da lui. L'egoista non pensa che a se stesso. Ha egli udito il rumore? Sì, l'ha sentito anche lui.

## Traduzione. 38.

My brother and I [we] have heard the noise. Who will have the ball, thou or he? Frederick, your (*il tuo*) teacher has seen you (*tu*) beating a child. Who? I? Yes, your own self. Is it you that play on the (*il*) piano? Yes, it is I. Who departs to-morrow? I. Are you going (Go you) to your uncle's? Yes, I am going to him. Did you call (Have you called) me or him? I called him (him called) because he wished [to] play on the (*il*) violin with me. Why do you so rarely come to us? My mother is unwell since a few days, and for that reason (*perciò*) I remain at home with her. Will you play with me at cards? If you like. Your little brother was in the yard with our little sister; he has played with her at ball for a long time. For whom is this plate? It is for you, if you will sup with

<sup>1</sup> For the sake of *emphasis* the fuller forms *lũĩ* and *leĩ*, as well as *lũro*, are sometimes used as *nom. cases*.

<sup>2</sup> Instead of *con me*, *con te*, *con se*, often *mẽco*, *tẽco*, *sẽco* are used.



us now. My compliments to you and your dear children (I greet you . . . etc.). We often speak (speak often) of (*di*) you and your wife. Who comes? Is it you (*tu*), William? Yes, it is I. Have you thought of (*a . . .*) my gloves? Yes, I have thought of them. Is it true that the king has (*is*) died? I have myself read the news in the papers. He who (*Who*) is not for me is against me.

### Dialogo.

Chi ha detto ciò ( <i>so</i> )?	Io — lui — voi.
Chi viene?	Noi.
Pensate voi ai vostri amici?	Pensiamo sovente ad essi.
Per chi è questa medicina?	È per me.
Chi ha portato questo violino?	Mia sorella stessa.
Con chi pranzi oggi?	Con lui e con sua zia.
Che fa la calamita?	Attira il ferro a sè.
Chi ha rotto il tondo?	L'ho rotto io.
Di chi è quel libro?	È mio.
E quei guanti?	Sono Suoi ( <i>yours</i> ).
Dove sta ( <i>Ella</i> ) di casa?	Sto ( <i>I live</i> ) in via Garibaldi, da mio zio.
A chi ha dato il Suo ( <i>your</i> ) danaro?	L' ( <i>it</i> ) ho dato a lui ed a lei.
Ha dato a me il suo tem- perino?	Credo di sì <sup>1</sup> . ( <i>I think he has.</i> )
È vostra questa carrozza?	No, non è nostra.
Va da Sua nonna?	No, vengo da voi.
Vieni da noi questa sera?	Sì, ci vengo.
È egli a casa?	No, è uscito.

## Twenty-third Lesson.

### Conjunctive Personal Pronouns.

As we mentioned in the foregoing lesson, these Pronouns have only the *dative* and *accusative* cases. They are:

<i>Singular.</i>	<i>Plural.</i>
Dat. <i>mi</i> me (to me).	<i>ci</i> ( <i>ne</i> ) us (to us).
Acc. <i>mi</i> me.	<i>ci</i> ( <i>ne</i> ) us.
Dat. <i>ti</i> thee (to thee).	<i>vi</i> you (to you).
Acc. <i>ti</i> thee.	<i>vi</i> you.

<sup>1</sup> Liter.: *I believe (of), yes.*

*Masculine.*

Dat. *gli* him (to him).      *loro* them (to them).  
Acc. *lo* (*il*) him.      *li* them.

*Feminine.*

Dat. *le* (*Le*) her (to her;      *loro* them (to them).  
you (to you).  
Acc. *la* (*La*) her; you.      *le* them.

*Singular.*

*Plural.*

Dat. *si* to himself, to herself, etc.      *si* to themselves.  
Acc. *si* himself, herself, etc.      *si* themselves.

Concerning the construction of these pronouns, the following rules are of the utmost importance:

1. The conjunctive pronouns *precede* the verb in the *Indicative* and *Subjunctive* moods. They likewise precede the *Imperative* mood, when *negatively* employed and in the 3rd persons *Sing.* and *Plural.* Ex.:

*Egli mi dà* he gives me.  
*io vi vedo* I see you.  
*tu gli dai* thou givest him.  
*egli la salutò* he bowed to her.  
*egli mi ha dato* he has given me.  
*io vi ho veduti* I have seen you.  
*tu le hai dato* thou hast given her.  
*non mi dare*, do not give me.  
*non vi tormentate*, do not torment yourself!  
*mi scriva*, write to me!  
*ch'egli mi ami*, that he may love me.

2. When *two* of these pronouns, one in the *dative* and the other in the *accusative* case, come together in the same sentence, they both *precede* the verb, and the *dative* is always placed *before* the *accusative*. At the same time the *i* of the pronouns *mi*, *ti*, *ci*, *vi* is changed into *e*, and *gli* introduces an *e* before the *accusative* with which it always contracts. Thus:

Instead of *mi* — *me lo* it to me; *me la* her to me; *me li*,  
them (*m.*) to me; *me le*, them (*f.*) to me;  
*me ne*<sup>1</sup> some to me.

«      «      *ti* — *te lo* it to thee; *te la* her to thee; *te li*  
them (*m.*) to thee; *te le* them (*f.*) to thee;  
*te ne* some to thee.

<sup>1</sup> The vowel is also changed before *ne*, of it. See next page.

Instead of *ci* — *ce lo* it to us; *ce la* her to us; *ce li* them to us; *ce le* them to us; *ce ne* some to us.  
 « « *vi* — *ve lo* it to you; *ve la* her to you; *ve li* them to you; *ve le* them to you; *ve ne* some to you.  
 « « *gli* — *glielo* it to him; *gliela* her to him; *glieli* them to him; *glièle* them to him; *gliène*, some to him.

*Note.*—For the sake of euphony *le* (her, *fem.*) is not used before *lo*, *la*, *li*, *le*, *ne*; thus, when speaking of a female person, we should say: *gli*, as: *I give it to her* (to the mother) *io glielo do* (not *le lo*). *Gli* is also employed for the *polite* form *Le* to you; but then it is usually written with a capital letter, as: *Glielo* it to you; *Gliela* her to you; *Glieli* them to you; *Glielo* them to you; *Gliene* some to you.

3. The conjunctive personal pronouns follow the verb in the *Imperative* (except the negative *Imperative*, etc. See 1). In this case they are *contracted* with the verb, the *Infinitive* dropping its final vowel, for the sake of euphony. Thus:

*Vedervi* to see you (for *vedere vi*).

*amarlo* to love him. — *portarla* to carry her.

*mostrármelo* to show it to me.

*dárgliene* to give him (her, you) some.

*credimi* believe me. — *credéteci* believe (you) us.

*amándomi* loving me. — *vedéndolo* seeing him.

*avéndolo veduto*, } having seen him.  
*redútolo*

*avéndogliene parlato* } having spoken to him of it.  
*(parlátogliene)*

4. In poetry, when the verb is a *monosyllable* or a *voce tronca*—i.e., a word with the *accento* on the final vowel (as: *dirà*, *amò*. etc.) — the pronouns *lo*, *la*, *le*, etc., are sometimes coupled with the verb, which then loses the written *accento*. The consonant of the pronoun (except *gli*) is doubled. Ex.:

Instead of *lo farò* I shall do it — *farollo*.

« « *vi dirò* I shall tell you — *dirovvi*.

« « *la amò* he loved her — *amolla*.

« « *si pentirà* he will repent of . . . — *pentirassi*.

« « *ci dà* he gives us — *dacci*.

« « *gli dirà* he will tell him — *diragli* (not *diraggli*).

5. *Loro* (to them) generally follows the verb, as:  
*Egli ha detto loro* he has told them.

(Further irregularities will be explained in the Second Part.)

Vocabulary.

<i>Accompagnare</i>	to accompany	<i>détto</i>	said, told
<i>contare</i>	to count	<i>vedere</i>	to see
<i>impréstare</i>	to lend	<i>a rivederci</i>	I hope to see you again
<i>premiare</i>	to reward		
<i>lodare</i>	to praise	<i>la stazione</i>	the railway station
<i>mostrare</i>	to show	<i>con tutta stima</i>	respectfully
<i>domandare</i>	to ask (something)	<i>istruttivo</i>	instructive
( <i>una cosa a</i> from someone)		<i>volentieri</i>	willingly (I like to)
<i>qualcuno</i> )		(adv.)	
<i>ascoltare</i>	to listen (to)	<i>per piacere</i>	please, if you please
<i>tagliare</i>	to cut	<i>il macellaio</i>	the butcher
<i>aspettare</i>	to await	<i>il fornajo</i>	the baker
<i>raccomandare</i>	to recommend	<i>il vetrajo</i>	the glazier
<i>onorare</i>	to honour	<i>il falegname</i>	the joiner (table-maker)
<i>comunicare</i>	} to communicate,	<i>la storia</i>	the history, story
<i>partecipare</i>		<i>nè — nè<sup>1</sup></i>	neither — nor
<i>dare</i>	to give	<i>il conto</i>	the bill, account
<i>do</i>	I give	<i>di certo</i>	certainly
<i>dai</i>	thou givest	<i>stasera (questa sera)</i>	this evening.
<i>dà</i>	he gives		
<i>dia</i>	give (sing.)		
<i>attento</i>	attentive		

Reading Exercise. 39.

Io vi ascolto. Ascoltatevi! Non lo ascoltare! Mostriami per piacere il libro che hai comprato! Mi mostri dove si comprano i biglietti pel teatro! Alfredo m'ha prestato un libro istruttivo. Mi racconti una storia! Hai contato il danaro che ti fu mandato? Dammi (*Give me*) una penna! Ti darò la mia. Portateci una bottiglia di vino e due bicchieri! Se i ragazzi hanno fame, date loro del pane. Mi dia la sua penna d'acciaio! Gliela darò subito. Egli porta quel bel capello bianco che gli fu comprato dallo zio. Se desiderate cento franchi, ve li impresterò. Vi raccomando questo sarto; io sono sempre stato contento del suo lavoro. Se ella vuole leggere questo giornale, glielo do. Mi onori d'una sua visita e le racconterò tutto. Vi comunico che fra pochi giorni avrò il piacere di vedervi in codesta città. Se ha lei<sup>2</sup> il mio libro, la prego di restituir-melo. Hai pagato il macellaio e il fornajo? Non li ho ancora pagati perchè non mi hanno mandato il conto. Scrivimi presto e mandami il tuo ritratto. Non incontro mai

<sup>1</sup> The words *nessuno*, *niuno*, *veruno* none, no one; *nè — nè* neither — nor; *nè anche*, *nè meno*, *neppure* nor; *nulla*, *niente* nothing, have the negation *non*, when they stand after the verb.

<sup>2</sup> The more expressive form instead of *se Ella ha*.

nè lei, nè sua zia. Pregandoti d'aspettarmi sabato sera alla stazione, ti saluto e sono il tuo amico Giacomo.

### Traduzione. 40.

Do *you* listen to me (hear me)? I listen to *you* (hear *you*). I do not listen to you. Will *you* accompany me? Accompany (2nd pers. sing.) me! Do (2nd pers. sing.) not accompany me! Have *you* told him everything? *You* have not told (it) him. I have not *your* book. *You* will not lend it (to) me. Lend (2nd. pers.sing.) it him! Do not lend it to her! Give (2nd pers. plur.) me 10 bottles of wine and 25 glasses! I have received a fine ring; I shall show it (to) *you*. If my friend (*m.*) has this book, I shall ask him for it. I have heard that *your* sister has (is) arrived, and [I] come to (*per*) welcome (greet) her. These rings are not dear; I shall buy them. These girls are diligent (industrious) and attentive; their parents praise them and reward them. The joiner has not worked for us this year and (yet) sends us a bill; he is certainly mistaken (*s'inganna certamente*). What [sort of] bread has the baker brought you? He has brought us well-baked bread (*pane ben cotto*). Did you give me 250 marks? I did not give them to you (see Less. 22, page 90), but to your brother. He had not told (related) this story to you, he has told it to us. He has money, but he lends it neither to me nor to *you*. I have the pleasure to impart to you that your friend, [Mr.] Magni, has honoured me with (*di*) his visit. Requesting you (*Gerund*) to write me soon, I greet you respectfully.

### Dialogo.

Chi mi aspetta?

Tuo padre ti aspetta.

Chi ti ha detto di leggere questo libro?

Adesso non ho tempo, lo leggerò dopo pranzo.

Ecco il giornale nuovo, taglialo e léggilo!

Un mio amico me lo ha raccomandato come molto istruttivo.

Conosce lei i miei fratelli?

Sì, li conosco tutti tre, scrivo loro qualche volta.

Avete restituito il danaro al vostro vicino?

Non ancora, ma speriamo di poterglielo (*to be able*) restituire fra quindici giorni.

Non avendoci (tu) mai scritto, abbiamo creduto che tu ci avessi dimenticati.

Scusate, ma non ho proprio (*really*) mai trovato il tempo di scrivervi.

Dov' è la stazione?

Eccola lì.

Il danaro fu imprestato a te o a tua sorella?

Non fu imprestato nè a me nè a mia sorella.



Quando mi pagherà?

Non posso ancora pagarla, ma  
La pagherò fra poco (*soon*).

Voglio aver la mia paga (*soldier's pay*).

Non posso dárvela adesso, ma  
ve la darò stasera alle 8.

Il vetraio ed il falegname ti  
mandano il conto!

Bene, li pagherò oggi tutti e  
due.

## Reading Exercise.

### Il soldato valoroso.

Durante una guerra combattuta ai dì nostri, un soldato nel fervore della mischia si stacca dalla sua compagnia e s'incammina verso un luogo dove non erano combattenti. Il capitano lo vede, e credendo che ei si allontanasse per sottrarsi al pericolo, lo richiama e con piglio severo gli domanda: «Dove andate?» Quegli mostrándogli una ferita mortale ricevuta allora nel petto, tranquillamente risponde: «Vo di qui poco lontano a morire per la pátria; non voglio che il mio corpo, fatto cadávere, sia d'impaccio ai combattenti.»

## Vocabulary.

<i>Valoroso</i>	brave	<i>con piglio se-</i>	with a severe
<i>il fervore</i>	the heat	<i>vero</i>	countenance
<i>la mischia</i>	the fight, fray	<i>la ferita</i>	the wound
<i>staccarsi</i>	to stray from, se-	<i>il petto</i>	the breast
	parate	<i>vo</i>	I go
<i>incamminarsi</i>	to go, repair to	<i>lontano</i>	far
<i>il capitano</i>	the captain	<i>il corpo</i>	the body
<i>allontanarsi</i>	to absent oneself	<i>il cadavere</i>	the corpse
<i>sottrarsi</i>	to withdraw from	<i>l'impaccio</i>	the impediment.
<i>richiamare</i>	to call back		

## Twenty-fourth Lesson.

### Demonstrative and Interrogative Pronouns.

Demonstratives are used to point out the person or thing spoken of, and are combined with *dì* (gen.), *a* (dat.), and *da* (abl.).

**Questo**, -a this; Pl. *questi*, -e these, quel, quei.

**quello**, -a that; Pl. *quelli* -e, those.

(For the forms *quel*, *quegli*, *quei*, *que'*, see Lesson 13).

**Cotesto**, f. *cotesta*; Pl. *cotesti*, *coteste* this, that; Pl. these, those (see Page 49).

**costui**, f. *costei*; Pl. *costoro* this . . . here, etc.

**colui**, f. *coléi*; Pl. *coloro* that, etc.

**Colui** or **quello** *che* means *he who*; **colei** or **quella** *che*: *she who*; **coloro** **quelli**, **quelle** *che*: *they who*.

**Ciò** means *that*, in quite a general sense; *cioè che* or *quel che* means *that which*.

*Note.*—*What* = *that which*, should invariably be rendered by *quel* (or *ciò*) *che*, as:

I believe what (= that which) I see.

*Credo quel (ciò) che vedo.*

*Che*, when used without a preceding substantive, is *not* relative, but *interrogative* or *exclamative* (see Less. 13, 2).

**Questi** and **quegli**, when as subjects of a sentence and in the *singular*, are only employed for *male persons*, as:

*Questi fu felice, quegli sfortunato.*

This one<sup>1</sup> was happy, that one unhappy.

In the other cases **questo** and **quello** should be used as:

*L'ho dato a quello (not quegli).*

I have given it to that (man, etc.).

**Costui** and **colui** (this one — that one) are only used of *persons*; sometimes they convey an idea of something despicable, as:

*La gloria di Colui che tutto muove. (Dante.)*

The glory of Him (God) who moves everything.

*Costoro saranno puniti severamente.*

These (persons) will be severely punished.

*Non mi parlate di colei! (Goldoni.)*

Do not speak to me of that woman!

*Colei ti ha dato uno schiaffo! (Goldoni.)*

That base creature has given you a box on the ear!

*Note.*—When referring to a preceding substantive in the *genitive case*, *some* or *any* is generally used in English; when in the *dative*, — *there*; and when in the *ablative*, — *from there*, *thereby*, etc. In such cases Italians use for the *genitive* and *ablative* **ne**, and for the *dative* **ci** or **vi**<sup>2</sup>. Example:

*Ecco del prosciutto; ne volete?*

There is some ham; do you want some?

<sup>1</sup> The English *one*, when following a demonstrative pronoun, is never translated in Italian.

<sup>2</sup> *Ci* and *vi* are, for the sake of euphony, changed into *ce* and *ve*, when followed by one of the pronouns *lo*, *la*, *li*, *lo*, *ne*, etc.

*Ne prenderò un poco.*

I shall take a little (*ne* not translated).

*Va Ella a casa?*

Are you going home?

*No, ne vengo.*

No (that's where I come from),

I come from there<sup>1</sup>.

*È in giardino suo padre?*

Is your father in the garden?

*Sì, vi è.*

Yes, he is there.

*È stata lei a Roma?*

Have you been in Rome?

*No, ma ci andrò quest'anno.*

No, but I shall go there this year.

*N.B.*—*Ne* and *vi* or *ci* correspond exactly to the French *en* and *y*, and respecting their position, follow the same rules that have been given for the *conjunctive pronouns*.

## Interrogative Pronouns.

They are:

1. **Chi**, who? **che** what?

2. **Quale**, masc. and fem. which?

They are combined with the prepositions as follows:

*Chi* who?

*che* what?

*di chi* whose?

*di che* of what?

*a chi* to whom?

*a che* to what?

*chi* whom?

*che* what?

*da chi* from (by) whom?

*da che* from (by) what?

*Singular.*

*Plural.*

*Quale* which?

*quali* which?

*di quale* of which?

*di quali* of which?

*a quale* which?

*a quali* to which?

*quale* which?

*quali* which?

*da quale*, from (by) which?

*da quali* from (by) which?

*Chi* is used of *persons*, *che* of things. *Di chi*, when used with the auxiliary verb *essere*, implies possession and corresponds to the English expressions: *whose . . . is?* (*are?*) or *to whom belongs?*

The student should be careful not to use *chi* for *che*. *Chi* is *only* interrogative, and expressions such as *l'uomo chi*, . . . , *la donna chi* . . . are incorrect.

*Chi* is frequently used for *quello* or *colui che*. Ex:

*Rimettétevi a chi intende la cosa.* (*Manzoni*.)

Depend upon him who understands the matter.

<sup>1</sup> The student must be warned that the English way of answering simply with: *Yes, I do*, or: *No, I do not*, is by no means admissible in Italian.

*Come fa chi par che aspetti.* (Manzoni.)

As he (a man, etc.) does who seems to wait.

*Con l'atto minaccioso di chi coglie un suo inferiore . . .*  
(Manzoni.)

With the threatening mien of him who finds an inferior . . .

*Tutt' e due si volsero a chi ne sapeva più di loro.*  
(Manzoni.)

Both applied to him who knew the matter better than they.

Instead of *che?* it is very often said in Italian *che cosa?* (liter.: *which thing?*) or simply *cosa?* This latter mode, however, though very frequent in colloquial language, is not to be recommended.

*Che* serves for both genders and numbers, and is often used for *quale*. Ex.:

*Di che città è (Ella)?* From which town are you?

*Quale* asks for a certain person or thing among others of the same kind. Ex.:

*Quale di questi libri comprerà?*

Which of these books will you buy?

### Vocabulary.

<i>La bellezza</i>	the beauty	<i>arrestare</i>	to arrest
(beltà)		<i>fermare</i>	to stop, to stay
<i>l'albicocca</i>	the apricot	<i>denunciare</i>	to denounce
<i>il corpo</i>	the body	<i>operare</i>	to act, to do
<i>la colpa</i>	the guilt	<i>rubare</i>	to steal, to rob
<i>il ladro</i>	the thief	<i>egualmente</i>	equal, equally
<i>la ricompensa</i>	the reward	(adv.)	
(il guiderdone)		<i>l'agricoltura f.</i>	the agriculture
<i>la nobiltà</i>	the nobility	<i>il conquistatore</i>	the conqueror
<i>arricchire</i>	to enrich	<i>il (tréno) di-</i>	the express (train)
(-isco)		<i>rétto</i>	
<i>nutrire</i>	to feed	<i>promette</i>	promises
<i>il commercio</i>	the commerce	<i>il tesoro</i>	the treasure
<i>assassinato</i>	murdered	<i>prima</i> (adv.)	first, earlier
<i>la nascita</i>	the birth	<i>non so</i>	I don't know
<i>nacque</i>	was born	<i>iersera</i>	last night.

### Reading Exercise. 41.

Ecco il mio portafogli e quello di mio padre. Abbiamo incontrato iersera la sua famiglia e quella del suo vicino. Che libri volete? Voglio questi, non quelli<sup>1</sup>. Ecco tre uccelli; quale vuole (Ella) comprare? Ne comprerò due.

<sup>1</sup> At the end of the sentence, before *che* and before a semicolon or colon, the older form *quelli* is used.

Che frutti sono questi? Sono mele, pere ed albicocche. Va oggi al teatro? No, non vi andrò (*shall go*); non sto (*I am*) bene. La storia loda coloro che hanno fatto del bene all'umanità. Di che si nutrono questi uccelli? Si nutrono d'insetti. Che cosa vuole costui? Non capisco quel che dice (*he says*), non parla italiano. Chi è costei? E la serve di nostra zia. A che pensate, buona donna? Ai miei figli. Chi trova un amico, trova un tesoro. Di chi era prima questo palazzo? Del conte Negri. Giulio Cesare e Alessandro Magno (*the Great*) furono due grandi conquistatori; questi morì giovine, quegli fu assassinato. Quali dei suoi cavalli venderà? Venderò quei due che ho comprati due anni fa. Di che paese è (Ella)? Sono Tedesco. In che città d'Italia ti fermerai di più (*the longest*)? A Firenze, perchè là ho dei parenti. In quali stazioni si ferma il diretto? Non so precisamente (*precisely*), ma si ferma in pochissime stazioni.

#### Traduzione. 42.

I am selling my house and that of my cousin. He who is diligent will get (*avere*) a book. He who is in good health (*in buona salute*) is happy. This ink is blacker than that. These gloves are white, those are yellow. At what time does the express train arrive? At 10 o'clock at night. Answer him who calls! Who has stopped the horse? He spoke with the mien (*il fare*) of him who is accustomed to (*a*) command. I shall give (*darò*) this watch to him who pays for (*pagare*) it directly. Are these your boots? No, these are not my boots. Whose are they? They are my brother's. With (*by*) what train did you arrive? With (*by*) the eight o'clock train. I prefer the beauty of the soul to that of the body. The king promises a reward to him who will denounce the thief. (The) Agriculture and (the) commerce are equally useful to (the) man; the former (*quella*) nourishes us, the latter (*questo*) enriches us. Dante and Tasso are the greatest Italian poets; the latter (this one) was born in Sorrento, the former (that one) in Florence. If you have some good wine, bring me a bottle (of it). Have you any butter? Yes, I have some. Pray, give me (*me ne dia*) a little (*un poco*)! Have you thought of my gloves? Yes, I have thought of them. Were you at the theatre yesterday? Yes, I was there. Are you coming from town? Yes, I am coming from there.

#### Dialogo.

Che libro è questo?	Sono le poesie del Leopardi.
In quale di questi due alberghi ha abitato?	In quello presso ( <i>near</i> ) alla stazione.



Che chiesa è questa?	È la chiesa di Sant' Antonio.
Conosci tu quello che ha fermato il cavallo?	No, non lo conosco.
Sono questi i suoi guanti?	No, questi non sono i miei, sono quelli di mia cugina.
Ha (Ella) ricevuto la mia lettera?	Non ho ricevuto nè la di Lei lettera, nè quella di suo padre.
Chi è costui?	È il servo del principe.
E costei?	È la nostra serva.
Che cosa hai sentito di mio fratello?	Ti racconterò stasera tutto ciò che ho sentito di lui.
Che promette Cristo a chi opera bene in questo mondo?	Gli promette il cielo.
Siete stati iersera al giardino pubblico ( <i>public garden</i> )?	No, non ci siamo stati, eravamo a un ballo.
Ecco ancora del prosciutto e del pane; ne vuole (Ella)?	No, grazie, ne ho già mangiato abbastanza.
Avete portato le bottiglie?	Mi scusi, non ci ho pensato.
È a casa suo padre?	No, non c'è; è andato in città.

## Twenty-fifth Lesson.

### Possessive and Relative Pronouns.

These pronouns do not differ from the possessive adjectives (see Lesson 14). They are *never* used with a substantive.

Singular.		Plural.	
Masc.	Fem.	Masc.	Fem.
<i>Il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie</i> mine.
<i>il tuo,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue</i> thine.
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue</i> his, hers ( <i>yours</i> ).
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>te nostre</i> ours.
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre</i> yours.
<i>il loro,</i>	<i>la loro</i>	<i>i loro,</i>	<i>le loro</i> theirs.

### Remarks.

1. The student should remember that *loro* is invariable.
2. When speaking of a part of the body, Italians make use of a **personal**, never of a *possessive pronoun*, thus:

*Mi duole il capo* I have a head-ache, *my* head aches.

*Egli si è rotto il braccio* he has broken *his* (own) arm.

## Relative Pronouns.

These pronouns have some resemblance with the *interrogative pronouns*, from which they should be carefully distinguished. They are:

*Singular.*

Masc. and Fem.

*Che* who, which  
*di cui, cui* whose  
*a cui, cui* to whom  
*che, cui* whom, which  
*da cui* from (by) whom, from (by) which.

Neuter (for something indefinite).

*Che (il che)* what  
*di che* of what, whereof  
*a che* to what  
*che* what  
*dal che*<sup>1</sup> from (by) what.

*Plural.*

Masc. and Fem.

*Che* which  
*di cui, cui* of which, whereof  
*a cui, cui* to which  
*che, cui* which  
*da cui* from (by) which.

### Remarks.

1. *Che* is more frequent than *il (la) quale*, and is employed for both genders and numbers, as: *il padre **che** . . . , la madre **che** . . . , il libro **che** . . .*

2. *Il che* is used instead of *che*, when relating to the *whole* of the foregoing sentence, as:

*Mio padre mi richiama, **il che** mi obbliga a partire.*

My father calls me back, *therefore*<sup>2</sup> I am obliged to depart.

3. *Cui* is generally used of persons, has no nominative case, and generally takes its place before the noun. The prepositions *di* and *a* may be omitted before *cui*, as:

*Il **cui** (for *il di cui*) amico* whose friend.

<sup>1</sup> *Da che* (better *dacchè*) means *since*, but the ablative case is always *dal che* or *dalla qual cosa*, by which (thing), whereby.

<sup>2</sup> Liter.: *which obliges me to depart*. — In ancient writers *lo che (locchè)* occurs instead of *il che*.

4. In English the relative pronoun is often omitted after the noun. In Italian it should always be expressed. Ex.:

*La lettera **che** avete scritta* the letter you have written.

*Il ragazzo **ch'**io ho veduto* the boy I have seen.

*Singular.*

*Masc.*

*Il quale* that, who, which  
*del quale* of that, whose, of which  
*al quale* to that, to whom, to which  
*il quale* that, whom, which  
*dal quale* from (by) that, whom, which.

*Fem.*

*La quale*  
*della quale*  
*alla quale*  
*la quale*  
*dalla quale* } like the Masculine.

*Plural.*

	<i>Masc.</i>		<i>Fem.</i>
	<i>I quali</i>		<i>Le quali</i>
	<i>dei quali</i>		<i>delle quali</i>
	<i>ai quali</i>		<i>alle quali</i>
	<i>i quali</i>		<i>le quali</i>
	<i>dai quali</i>		<i>dalle quali</i>
	} like the Singular.		} like the Singular.

*Notes.*

1. *Il quale* combines with the foregoing idea a new one of some weight, whereas *che* only continues the thought with the addition of an idea of secondary importance, thus:

*La lettera **che** vi ho scritta, non è arrivata.*

The letter I wrote you, has not arrived.

*Gli uomini, **i quali** dubitano di tutto, sono infelici.*

Those who doubt everything are unhappy.

2. *Quale* is sometimes employed for *come* (as). Ex.:

*L'imperatore di Germania **quale** re di Prussia.*

The emperor of Germany as king of Prussia.

3. *Tale quale*, Plur. *tali quali* means *such as*. Ex.:

***Tale quale** mi vede* such as you see me.

4. When repeated, *quale* means *the one — the other*, as:

***Quale** è buono, **quale** è cattivo.*

The one is good, the other is bad.

*Note.*—The student should bear in mind that *quale* with the article is never an interrogative in Italian. Therefore he ought

not to say, as in French: *il quale volete* (lequel voulez-vous)? but only: *quale volete?*

## Vocabulary.

<i>L'aggradevolezza</i>	the amenity, sweetness	<i>castigare, punire</i>	to chastise, punish
<i>la proprietà</i>	the propriety	<i>alloggiare</i>	} to live, to reside
<i>il proprietario</i>	the proprietor	<i>abitare</i>	
<i>il possessore</i>	the possessor	<i>vantare</i>	to extol, to boast
<i>il popolo</i>	the people	<i>fertilizzare</i>	to fertilize [of
<i>il male</i>	the disease	<i>stracciare</i>	to fear
<i>la guarigione</i>	the recovery	<i>la ferrovia</i>	} the railroad
<i>l'ammiraglio</i>	the admiral	<i>la strada ferrata</i>	
<i>il battello a vapore</i>	} the steamer	<i>la corona</i>	the crown
<i>il piróscafo</i>		<i>guadagnare</i>	to win, to gain
<i>l'eroe</i>	the hero	<i>meritare</i>	to merit
<i>i costumi</i>	the customs	<i>riportare</i>	to gain (a victory)
<i>la scusa</i>	the excuse	<i>antico</i>	antique (ancient)
<i>il bagno</i>	the bath	<i>scorso</i>	last
<i>lontano</i>	far	<i>promesso</i>	promised
<i>il fiume</i>	the river	<i>soggetto</i>	subject
<i>la sponda</i>	the bank (of a river)	<i>fra poco</i>	soon
		<i>in (a) casa</i>	at home.

## Reading Exercise. 43.

Il mio giardino è tanto grande quanto il tuo. Le sue rose sono bellissime, ma sono meno belle delle mie. I nostri amici sono tanto fedeli quanto i loro. Ecco i miei libri ed i suoi; dove sono i vostri? Ogni fiore ha la sua proprietà; la viola ha le sue, i garofani hanno le loro. È dovere d'ogni padre di castigare i propri<sup>1</sup> figli, quando lo meritano. Tutti i popoli vantano i loro eroi, e anche noi vantiamo i nostri. Il giovanotto (*from* giovane) col quale siete arrivato la settimana scorsa, è morto questa notte. Il ragazzo, il cui padre è partito ieri per l'Italia, dimora adesso da noi. I costumi dei popoli antichi erano molto differenti dai nostri. La città ha le sue aggradevolezze, ma anche la campagna ha le sue. Il mercante che avete veduto ieri in casa mia, e da cui alloggia il mio amico B., partirà fra poco per Parigi. Ecco la casa della quale abbiamo parlato. La signora di cui le ho raccomandato il figlio, è una parente di mia moglie. Quest'uomo è tale quale me l'avete dipinto (*described*). L'imperatore d'Austria, quale re d'Ungheria (*Hungaria*), è possessore della corona di Santo Stéfano.

<sup>1</sup> His own children.

## Traduzione. 44.

I find your garden very small. I beg your pardon (from *scusare*), sir, it is not smaller than yours; it is quite as large as that of my cousin. Where are my flowers? (The) mine are here, but I do not know where yours are. The English admiral who has gained this victory is Nelson. The baths by means of which he expects to recover are far from here. The dinner to which I was invited did not agree with me (*mi ha fatto male*). You have lost all (that) you had won. I shall send you the papers (which) I promised to (*di*) show you. The river whose waters fertilize Egypt (*l'Egitto*) is called (*chiamasi*) the Nile (*Nilo*). This is a disease to which I am subject. The proprietors of the hotels in which we have been were Germans. Whose hat is that? Is [it] yours or that of your friend? It is my friend's. Miss Bianchi, of (*Genit.*) whom there is now much talk (one talks much) in the newspapers, will sing in our theatre one of these days. I have brought the history of those ancient nations of which our teacher has been speaking (has spoken). Our aunts arrived yesterday; (the) mine came (*venne*) with the steamboat, (the) yours with the railway.

## Dialogo.

- |   |   |
|---|---|
| Trova (Ella) il mio giardino più grande del Suo?                                    | Al contrario, lo trovo più piccolo del mio.         |
| Come si chiama quell'ammiraglio inglese, che ha riportato la vittoria di Trafalgar? | Fu Nelson, il famosissimo ammiraglio inglese.       |
| Quanto ha pagato pei miei libri?  | Pei Suoi ho pagato quindici lire.                   |
| Avete incontrato le vostre sorelle?   | Abbiamo incontrato le nostre e le vostre.           |
| Chi è il proprietario di questa casa?   | Quel signore con cui abbiamo parlato poco tempo fa. |
| Dove si trova il bagno del quale parlate?   | Nella Selva Nera ( <i>Black Forest</i> ).           |
| Come si chiama quel fiume sulle cui sponde sorge ( <i>lies</i> ) Firenze?           | Si chiama Arno.                                     |
| Ecco due piróscafi; con quale partiremo?  | Partiremo col più grande, che è anche più comodo.   |
| Hai trovato ancora tutte le tue carte?  | Le ho trovate tutte e tali quali le aveva lasciate. |



## Reading Exercise.

## L'O di Giotto.

Giotto fu celebre pittore e architetto del secolo decimo quarto e scolaro di Cimabúe, il restauratore della pittura in Italia. Volendo il papa in quei tempi far dipingere la chiesa di San Pietro a Roma, mandò in tutte le principali città d'Italia dei cortigiani che raccogliessero dei saggi dei migliori pittori del suo tempo per poi affidare questo lavoro a colui che mostrasse maggiori meriti. I cortigiani, arrivati a Firenze, entrarono anche da Giotto, che era già celebre per aver dipinto in diverse città d'Italia, e gli esposero la mente del sommo pontefice. Giotto, dato di piglio a un pennello, descrisse a mano libera su un foglio un cerchio perfetto e lo diede ai legati dicendo: ecco quello che posso darvi, portatelo al Santo Padre. I cortigiani recarono cogli altri modelli anche questo *O* al Papa, e avendo essi riferito come Giotto l'avesse segnato senza compasso, venne giudicato come un saggio di grande valentia, e Giotto fu chiamato a dipingere in San Pietro. Da questo fatto derivò il proverbio: *Tu sei più tondo dell'O di Giotto* che è quanto dire: sei di corta intelligenza.

## Vocabulary.

<i>Dipingere</i>	to paint	<i>legato</i>	delegate
<i>cortigiano</i>	the courtier	<i>dicendo</i>	saying
<i>raccogliere</i>	to collect	<i>recare</i>	to bring
<i>saggio</i>	the proof	<i>modello</i>	model
<i>poi</i>	afterwards	<i>riferire</i>	to relate, report
<i>affidare</i>	to confide	<i>segnare</i>	to draw
<i>lavoro</i>	labour, work	<i>compasso</i>	compasses (Pl.)
<i>esposero</i> (from	explained	<i>venne</i>	became, was
<i>esporre</i> )		<i>giudicare</i>	to judge
<i>mente</i>	mind, design	<i>valentia</i>	cleverness, able-
<i>pontefice</i>	pontiff, pope		ness
<i>dare di piglio</i>	to seize	<i>fatto</i>	fact
<i>pennello</i>	brush	<i>derivare</i>	to derive
<i>descrisse</i> (from	to describe, draw	<i>proverbo</i>	proverb
<i>descrivere</i> )		<i>tondo</i>	(round) stupid
<i>cerchio</i>	circle	<i>intelligenza</i>	intelligence.
<i>diede</i> (from	gave		
<i>dare</i> )			

## Twenty-sixth Lesson.

### Indefinite Pronouns.

The *Indefinite Pronouns* are used *without* substantives, whereas the *Indefinite Numerals* (see Lesson 17) are always employed *with* a substantive.

- Altri* (masc. sing.), another  
*altrui* (without nom.), other's; other people's  
*altra* something else  
*altra* (fem.), another one  
*niénte* } nothing. (Requires *non* before the verb.)  
*nulla* }  
*l'un l'altro* fem. *l'una l'altra* }  
 Pl. *gli uni gli altri*; fem. *le une le altre* } one another  
*l'uno (-a) e l'altro (-a)* }  
 Pl. *gli uni (le une) e gli altri (le altre)* } both  
*tutto* f. *tutta* } all  
*tutti* f. *tutte* }  
*desso*, -a the same  
*ognuno*, -a everyone  
*chiunque* whosoever  
*chi* *chicchessia* } whosoever (mostly with. conj.)  
*(chi che si sia)* }  
*qualcuno*, -a } someone, somebody  
*qualcheduno*, -a }  
*certuno*, -a anyone, certain  
*uno* somebody.

### Remarks.

1. *Altri* -- *altri* means *the one* — *the other*, in a general sense (like *quale* — *quale*), as: *altri è buono, altri è cattivo*, the one is good, the other is bad. In colloquial language, however, *l'uno . . . l'altro* are to be preferred. — Almost the same meaning have *chi* — *chi* — or *questi* — *quegli*, as: *chi è dotto, chi è ignorante*, the one is a learned man, the other is an ignorant.

2. *Altrui* has no nominative.

Gen. *altrui*, *d'altrui* other people's

Dat. *ad altrui* to other people

Abl. *da altrui* from (by) other people.

Sometimes the preposition *ad* before *altrui* may be dispensed with, as: *quel che si deve altrui*, what one owes to other people. *L'altrui* (with the article) means: other people's own.

3. *Certuno* is but the inversion of *un certo* a certain, and therefore *never* takes the article.

4. *Nulla*, like *niente*, is sometimes a real substantive, as:  
*Vergogna e dovere sono un nulla per lui.* (Manzoni.)  
 Shame and duty are as nothing to him.

## Vocabulary.

<i>Il birbante</i>	the rascal	<i>aiutare</i> (acc.)	to aid, to help
<i>il guastames- tieri</i>	the price-spoiler	<i>conoscere</i>	to know
<i>la sorte</i>	the fate	<i>proteggere</i>	to protect
<i>l'opinione</i>	the opinion	<i>biasimare</i>	to blame
<i>il camerata</i>	the comrade	<i>guastare</i>	to spoil
<i>il lavoro</i>	the labour, work	<i>guasto</i> (adj.)	spoiled
<i>la fiducia</i>	the confidence	<i>entrare</i>	to enter
<i>il principe</i>	the prince	<i>allégro</i>	pleased, merry
<i>il principio</i>	the principle, be- ginning	<i>di cuore</i>	from one's heart
<i>venuto</i>	come, arrived	<i>la ragione</i>	the reason
<i>secondo</i>	after, according to	<i>aver ragione</i>	to be right
<i>geloso</i>	(di), jealous	<i>aver torto</i>	to be wrong
<i>la gelosia</i>	the jealousy	<i>la gente</i> (f.)	people
<i>ballare</i>	to dance	<i>le genti</i> (pl.)	the nations, (id.) soldiers ( <i>poet.</i> )
<i>fumare</i>	to smoke	<i>la roba</i>	goods, possessions
		<i>per</i>	to, for.

## Reading Exercise. 45.

Non fare (*do not*) ad altri quel che non vuoi che altri faccia (*should do*) a te! Non rubare la roba altrui (*thou shalt not steal*). Ieri siamo stati invitati in casa della signora Romani; alcuni hanno ballato, altri hanno suonato, tutti sono stati allegri. Ognuno vuole aver ragione, nessuno vuole aver torto. Taluni credono che il mondo finirà presto. Se conoscessi qualcuno in questa città, ci resterei alcuni giorni, ma non conosco nessuno. Avete mangiato qualche cosa? Non ho mangiato niente. Che cosa desidera? Nulla. Chiunque non ubbidisce, sarà punito. Quest amici si<sup>1</sup> amano di cuore e si<sup>1</sup> aiutano gli uni gli altri. Questa povera gente ha perduto tutto in un incendio. Ciascuno ópera secondo i suoi principii e le sue opinioni. Chiunque vi protegga, non temo di dirvi che siete un birbante. È stato qui uno a domandar di voi. Chiunque desidera parlare con me, venga a casa mia a mezzo-giorno.

## Traduzione. 46.

One calls (*chiamare*) him a price-spoiler who ruins the business (affairs) of others. In (*in*) this world the one is rich, the other poor, and nobody is contented with (*di*) his

<sup>1</sup> The reflective pronoun must never be omitted in phrases in which *gli uni*, *gli altri* occurs.

own lot. Do you not know anybody in this city? No, I know nobody. Why are you jealous of each other? True (with article) friends love and help each other. Has somebody been here (*qui*)? No, nobody has (*is*) been. Many [persons], from (*per*) jealousy, blame the works of other people. Have these poor people got something to (*da*) eat? No, they have not yet got anything. It is [*a*] pity that you do not help (*conj.*) each other; you will lose everything. Many [persons] had sold all their goods (things). To night I saw (have seen) someone go into the church. None is without faults. Lend me one of the pens; (the) mine are all spoiled. All men are subject to death. I greet all [of them] from [my] heart (heartily).

### Dialogo.

Chi ha detto ciò?	Tutti lo hanno detto.
Chi di queste ragazze vuol questa carta?	Tutte la vogliono.
Hai veduto qualcheduno in questo giardino?	No, non ci ho veduto nessuno.
Che cosa c'è di nuovo?	Non so nulla.
Vuole mangiare qualche cosa?	No, la ringrazio; non voglio niente.
C'è qualcuno che conosce questa gente?	No, nessuno la conosce.
Di che cosa avete parlato in tutta la sera?	Ci siamo raccontato i nostri affari e i nostri fastidi.
Che avete fatto in casa del signor Maggi?	Gli uni hanno ballato, gli altri hanno fumato.
Con chi è venuta?	Con nessuno.
Qualcuno ha guastato le mie penne!	Le tue penne erano già guaste, quando sei venuto a scuola.
Hai tutte le carte?	Non, ne ho alcuna.
Come erano i principotti?	Erano gelosi gli uni degli altri.
E venuto qualcuno?	Sì, c'è stato qui uno per parlar con voi.
Avete delle altre penne?	No, non ne abbiamo altre.
Ha (Ella) incontrato qualcuno?	Non ho incontrato nessuno.

## Twenty-seventh Lesson.

### The Passive Voice. — Neuter Verbs.

The passive voice is formed in Italian by means of the Auxiliary *essere* to be, with the *past participle*

of the *active* verb, as: *lodare*, to praise; *essere lodato*, -a; pl. *lodati*, -e, to be praised.

*Rule*.—The past participle, when employed with the verb *essere*, is always considered as an *adjective*, and must, therefore, agree in *gender* and *number* with the *noun* or *pronoun* to which it refers. Thus: *io sono lodato*, *noi siamo lodati*, we are praised; *io sono lodata*, *noi siamo lodate*.

*Note*.—Instead of *essere* the Passive voice may also be formed with *venire* to come, and very seldom with *andare* to go; *restare* to rest; *rimanere* to remain; *stare* to stand.

*Venire*, the most important of these verbs, is often used, when the action is represented as *momentary* or as a result, whilst *essere* denotes a *lasting* state, thus:

*L'uscio è chiuso* the door is shut (i.e., not open).

*L'uscio vien chiuso* they are shutting the door (just now).

### Infinitive.

**Essere lodato, -a, Pl. -i, -e** to be praised.

#### *Present.*

*Io sono lodato, -a* I am praised

*tu sei lodato, -a* thou art praised

*egli è lodato* he is praised

*ella è lodata* she is praised.

etc.

etc.

#### *Imperfect.*

*Io era lodato, -a* I was praised.

#### *Preterite.*

*Io fui lodato, -a* I was praised.

#### *1st Future.*

*Io sarò lodato, -a* I shall be praised.

### Conditional.

#### *Present.*

*Io sarei lodato, -a* I should be praised.

### Imperative.

*Sii lodato, -a* be (thou) praised.

*Non essere lodato -a* be (thou) not praised.

*Sia lodato -a* be (you, he, she) praised.



*Siamo lodati -e* let us be praised.

*Siate lodati -e* be (you) praised.

*Stano lodati, -e* be (you, they) praised.

### Subjunctive.

#### *Present.*

*Ch'io sia lodato, -a* that I be praised.

#### *Imperfect.*

*S'io fossi lodato, -a* if I were praised.

### Participle.

Does not exist.

### Gerund.

Sing. *Essendo lodato, -a,* } being praised.  
Plur. *Essendo lodati, -e* }

### Compound Tenses.

#### *Perfect.*

Sing. *Essere stato, -a, lodato, -a* } to have been praised.  
Plur. *Essere stati, -e lodati, -e* }

### Indicative.

#### *Perfect.*

*Io sono* { *stato lodato* } I have been praised.  
          { *stata lodata* }

#### *1st Pluperfect.*

*Io era* { *stato lodato* } I had been praised.  
          { *stata lodata* }

#### *2nd Pluperfect.*

*Io fui stato lodato* I had been praised.

#### *2nd Future.*

*Io sarò stato lodato* I shall have been praised.

### Conditional.

#### *Perfect.*

*Io sarei stato lodato* I should have been praised.

### Subjunctive.

#### *Perfect.*

*Ch'io sia stato lodato* that I have been praised.

#### *Pluperfect.*

*S'io fossi stato lodato* if I had been praised.

## Gerund.

Sing. <i>Essendo</i>	{ <i>stato lodato</i> <i>stata lodata</i> }	having been praised.
Plur. <i>Essendo</i>	{ <i>stati lodati</i> <i>state lodate</i> }	

## Remarks.

1. It is a peculiarity of the Italian language that the Passive voice may also be expressed by the *active form* with the pronoun *si*. Thus, instead of:

*Quella casa è veduta*, that house is seen, we can also say:  
*Si vede quella casa*, literally: *that house sees itself*.

This strange form (only admissible, however, when the nominative is not a substantive implying either *a person* or *a personal pronoun*) has induced many grammarians to consider the pronoun *si* as a *nominative*, like the French *on*, or the German *man*, whilst in reality it is simply an *accusative*, governed by the *reflective verb*, as will be seen by the following examples:

Sing. *Come è pronunziata questa parola?* } How is this word  
Reflect. *Come **si pronunzia** questa parola?* } pronounced?  
Plur. *Come sono pronunziate queste parole?* } How are these  
Reflect. *Come **si pronunziano** queste parole?* } words pron.?

In English such phrases are rendered by: *people, we, you, they, one, etc.*, or by the *Passive voice*, as:

*Si dice* people say, one says, it is said.

*Mi si dà del danaro* they give me some money, some money is given to me.

*Non si vede nulla* you see nothing, nothing is to be seen.  
*Si leggono i giornali* you read the papers (papers are read).

*Si vedono molte cose* many things are seen, one sees many things.

But whenever the use of the reflective form might seem to make the meaning ambiguous, as in the sentence: *one loves the children* — reflect. form: *I figli si amano* = *the children love themselves* — the *Passive voice* is preferred:

*I figli sono amati*.

Yet there are also expressions found after the English or Latin fashion, as:

*Dicono* (*Si dice*) *che avremo la guerra* they say that we shall have war.

*Mi danno* (*Mi si dà*) *del danaro* they give me money.

**Raccóntano** (*Si racconta*) che il re voglia abdicare they say that the king will abdicate.

2. The construction with *si* is also frequently *impersonal*, as: *si dice*, one says; *si balla*, one dances, they (people, etc.) are dancing, where no substantive follows. In this case *si* is used with the verb in the *Singular*, as in the preceding examples. But as soon as an *accusative* follows, as in the sentence: one hears disagreeable news, the verb should be in the *Plural*: *si sentono nuove disagradevoli*.

Nevertheless a *Plural* of the person or thing with the *Singular* of the verb is not altogether excluded, as in the following sentences:

*Quando si è costretti.* (Cantù.)

If one is obliged.<sup>1</sup>

*Di tali tristi falò se ne faceva di continuo.* (Manzoni.)

They made continually such sad piles.

3. *Si* must never be used with a *reflective* verb, as: one love oneself. In such a case another mode of expression should be chosen, by putting a convenient *nominative* to the verb. Such nominatives are: *noi, voi, uno, ci, alcuno, altri, gli uomini*, etc. Thus the above sentence would be:

*Uno si ama* (as in English), or:

*Noi ci amiamo* we love ourselves.

*Voi vi amate* you love yourselves.

*Taluno si ama* many a man loves himself.

*Ci s'inganna* one is cheated.

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<sup>1</sup> This anomaly also occurs in French. The Italians, wanting an indefinite pronoun like the French *on* or the German *man*, sometimes try to supply it by using erroneously *lo* as a *nominative*. Thus you may hear: *lo si dice* or *se lo dice*, one says so (it), which properly signifies: *he* or *she* (the nom. *egli* or *ella* being omitted says it to himself or to herself, but by no means: one says so, as *lo* cannot be considered as a *nominative*. Such phrases belong properly to the dialects which greatly predominate in Italy, even in good society, and in dialects *lo* is indeed frequently met with as a *nominative*, as in the following Venetian sentence (*Goldoni, Famigl. dell'Antiq.* Act. 1, Sc. 19): *Vostro marío come ve tratelo* = *Come vostro marito vi tratta egli*, how does your husband treat you? — Besides, the ear is misled by the seeming analogy with *la* (for *ella*), which is very often used as a nom., as: *la* (i.e., *cosa*) è così, so it is; *la s'intende*, of course (lit.: it understands itself). But here *la* is elliptical for *la cosa*, and therefore the expression is perfectly correct. A proof that the Italians feel the want of an indefinite pronoun is seen by examples like the following: *l'uom si cinge* (Tasso), one girds oneself, where the subst. *uomo* is used for the French *on* (anc. French *hom* = [Lat.] *homo*, man). Yet such examples are very rare.

*Si s'inganna* would be highly ungrammatical, there being two accusative cases but no nomin. in the sentence.<sup>1</sup>

4. The *Passive voice* should be used if in English a *personal* pronoun in the *accus.* is used with the verb, as in the phrase: *one loves him (her)*. Thus:

*Egli è (or viene) amato.*

*Lo si (or se lo) ama* would be incorrect, as there would be two accus. and no nominative.

5. The compound tenses of these verbs with *si* are formed with the auxiliary verb *essere*, and not with *avere*, as:

*Questo si è detto* this has been said.

*Se si fossero lette le lettere* if the letters had been read.

*Si sono sentite molte campane* many bells have been heard.

*Note.*—The Italians avoid joining a dative with *si*, as: *questo mi si è detto*, *lit.* that has been told me; they prefer the *Passive voice*, thus:

*Questo mi fu detto.*

If *ne* (of it, etc.) is joined with *si*, the former should be preceded by the latter, *si*, for the sake of euphony, being changed into *se*, as:

*Se ne parla* one speaks of it.

The compound tenses, as we have said before, are formed with *essere*, thus:

*Se n'è parlato* one has spoken of it.

## *Neuter Verbs.*

These denote either a *state of rest*, as: *dormire*, to sleep, or an intransitive action, as: *io vado*, I go. They generally form their compound tenses with the auxiliary verb *essere*, as: *io sono andato*, I have gone; *è arrivata*, she has arrived. Others take *avere*: *io ho dormito*, I have slept, etc.

A neuter verb is generally conjugated with *essere*, when its past participle may be considered as an adjective, and therefore joined with a noun. Thus.: *era morta*, she has died; *è caduto*, he has fallen because these participles may be employed as adjectives, for ex.

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<sup>1</sup> The *Passive voice* is also inadmissible in this case, because *si è amato* means: *he has loved himself*, and not: *one loves oneself*. Expressions like: *si viene (or si è) ingannato* may perhaps be found, where the author wishes to imply: *one is cheated*, but, as we observed before (p. 116), such expressions are incorrect.

*L'uomo morto*, the dead man; *l'angelo caduto*, the fallen angel.

## Vocabulary.

<i>Il capitano</i>	the captain	<i>tolto</i> (from	taken away
<i>la legge</i>	the law	<i>torre</i> ) (irr.)	
<i>l'armadio</i>	the press, the cupboard	<i>il villaggio</i>	the village
<i>la cura</i>	the care	<i>bandire (-isco)</i>	to banish
<i>la sorte</i>	the sort	<i>eccellente</i>	excellent
<i>il dubbio</i>	the doubt	<i>lealmente</i> (adv.)	honestly
<i>la nebbia</i>	the mist, fog	<i>occupato</i>	occupied
<i>la malattia</i>	the illness	<i>guarire</i>	to cure
<i>il valore</i>	the value, worth	<i>sanguinoso</i>	bloody
<i>l'ospedale m.</i>	the hospital	<i>arrabbiato</i>	furious
<i>l'oggetto</i>	the object	<i>chiuso</i>	shut
<i>il viaggiatore</i>	the traveller	<i>corretto</i> (from	corrected, mended
<i>il viaggio</i>	the travel, journey	<i>correggere</i> )	
<i>riaggiare</i> (with	to travel	<i>puntuale</i>	punctual
<i>avere</i> )		<i>studioso</i>	studious
<i>l'adulatore</i>	the flatterer	<i>ucciso</i>	killed
<i>sconosciuto</i>	unknown	<i>dénso</i>	dense, close, tight
<i>offeso</i> (from	offended	<i>virtuoso</i>	virtuous
<i>offendere</i> )		<i>stimare</i>	to esteem
<i>osservare</i>	to observe	<i>viene</i>	he comes (becomes)
<i>ferire (-isco)</i>	to wound	<i>vengono</i>	they come (become)
<i>disprezzare</i>	to despise	<i>verrà</i> (fut. of	will be
<i>schivare</i>	to avoid	<i>venire</i> )	
<i>distrutto</i>	destroyed (p. p.)	<i>trasgredire</i>	to transgress
<i>ammirare</i>	to admire	<i>(-isco)</i>	
<i>riedificare</i>	to rebuild	<i>trattare</i>	to treat, to act
<i>assalire (-isco)</i>	to attack	<i>anzi, piuttosto</i>	rather
<i>morso</i>	bitten (p. p.)	<i>perciò</i>	therefore.

## Reading Exercise. 47.

Mio figlio Teodoro è (viene) amato e lodato dai suoi maestri, perchè è studioso e attento. Gustavo Adolfo, re di Svezia, fu ucciso alla battaglia di Lützen. Volfango Amedeo Mozart, celeberrimo compositore, è nato a Salisburgo e morto a Vienna. Se sarete (see page 46. *N.B.*) virtuosi, sarete amati e stimati da ognuno. Abbiate cura che le leggi siano osservate puntualmente. Chiunque le trasgredisce, verrà [*inst. of* sarà] punito. Il soldato che è stato ferito è morto. La casa che è stata demolita, sarà riedificata. Quel povero cane vien (= è) maltrattato dal suo padrone. Ieri un signore fu assalito da due ladroni (*robber*); denaro, orologio e catena, tutto gli fu tolto. Sono arrivati da Firenze questi signori? Sì, hanno viaggiato tutta la notte. Che libri sono questi? Sono libri che non si leggono mai. Quando i nostri temi saranno finiti, ver-



ranno corretti dal nostro professore. Che cosa si dice della guerra? Dove si trovano queste piante? Non si vede niente in quella stanza, perchè non v'è lume (*light*). È chiusa la porta? No, ma viene chiusa dal servitore in questo punto (*moment*). Ci s'inganna se si crede che gli uomini siano tutti buoni. Dalla mia finestra si vedono due chiese. Non si vede il campanile della chiesa, la nebbia è troppo densa. Mi si disse (*I was told*), che (Ella, Lei) non era a casa. Dicono che la regina parta per Roma.

#### Traduzione. 48.

I am loved by my parents. They say that Christopher Columbus (*Cristóforo Colombo*) was born (*Cong.*) in Genoa. They have said that our neighbour was now avoided by<sup>1</sup> all his friends, because he did not act honestly. One has found many important letters. (in this press. Have you been offended? Yes, I have been offended. (The) flatterers are esteemed by nobody; on the contrary (*anzi*) they are despised by everybody. One is mistaken when one thinks that this family is (*Cong.*) rich. The prince has travelled much in his youth; he was accompanied by his tutor (*educatore*) on (*in*) all his journeys. A poor woman has been bitten by a furious dog. Is it true that the captain has been wounded? I do not believe it (*credo di no*). In the (*Nell'*) last battle 50 soldiers have been killed, and 200 wounded. These pictures will be admired, but nobody will be found who will buy (*Conj.*) them. The traveller would, no doubt, have been attacked if he had been alone. There are books (which) one never reads. The "Betrothed" by Manzoni (*I Promessi Sposi del*) is an excellent novel (*romanzo*) (which) one will always read with pleasure. Rome was five times destroyed, and always rebuilt again.

#### Dialogo.

Siete amati dai vostri amici?	Siamo sempre stati amati da tutti i nostri amici.
Siete stati biasimati dal vostro maestro?	Al contrário, siamo stati lodati.
Da chi fu distrutta la città di Milano?	Da Barbarossa, imperatore di Germania.
Sei invitata a pranzo dal Signor Bovio?	Sì, sono invitata, ma non so se ci vado.
Che cosa si è trovato nell'armadio?	Si sono trovati degli oggetti di molto valore.
Da chi fu assassinato Enrico IV?	Fu assassinato da Ravaillac.

<sup>1</sup> *By* with the Passive voice is usually rendered by *da*.

In che anno?	Nell'anno 1610.
Quale fu la sorte di Carlo X?	Questo re venne bandito dalla Francia nell'anno 1830.
Tutti schivano questi negozianti, sapete ( <i>do you know</i> ) il perchè?	Sono conosciuti come gente di poca onestà e perciò sono schivati e disprezzati.
Fu sanguinosa la battaglia di Inkermann?	Fu sanguinosissima; molti soldati ed uffiziali vi furono uccisi, e più ancora furono feriti.
Che si vede sulla piazza?	Si vedono molti cavalli.
Che <i>dicesi</i> (= si dice) in città?	Dicono che la regina sia guarita della sua malattia.
Ti hanno riconosciuto ancora?	Nessuno mi ha riconosciuto.
Ha (Ella) dormito bene stanotte?	No, non ho dormito bene, ho dormito malissimo.
In quali paesi ha viaggiato?	Ho viaggiato in Francia e in Germania.

## Twenty-eighth Lesson.

### Reflective or Pronominal Verbs.

The reflective or pronominal verbs, besides their *subject* (nominative), are conjugated with a *pronoun*, generally in the accusative. The action *proceeding* from the subject returns upon it. For these reasons they are called *reflective*, *reciprocal*, or *pronominal verbs*.

*Rule.*—Like the French «*verbes pronominaux*», Italian reflective verbs are conjugated with the auxiliary *essere*, as:

*Io mi sono distinto* (*je me suis distingué*), I have distinguished myself.

*Egli si era lavato* (*il s'était lavé*), he had washed himself.

*Remarks.*—1. The reflective form is very frequently met with in Italian, whilst in English most of these verbs are employed as *neuter verbs*, that is to say, *without an object*, as: *io mi rallegro*, I rejoice.

2. If the second pronoun of the verb is not an accusative, but a *dative*, as in *noi ci* (dat.) *scriviamo*, *lit. we write to each other*, the compound tenses may in certain cases be formed with *avere*, yet the form with *essere* is always preferable, thus: *noi ci siamo scritto più volte*, we have written to

each other several times. *Egli se le ha* (better *se le è*) *pigliate* (*gli schiaffi, le legnate ecc.*), he has caught it (the boxes on the ears, the blows with a stick, etc.).

### Example.

**Rallegrarsi** to rejoice.

#### Indicative.

##### *Present.*

*Io mi rallegro* I rejoice.  
*tu ti rallegri* thou rejoicest.  
*egli si rallegra* he rejoices.  
*noi ci rallegriamo* we rejoice.  
*voi vi rallegrate* you rejoice.  
*eglino si rallegrano* they rejoice.

##### *1st Imperfect.*

*Io mi rallegravo* I rejoiced.  
*tu ti rallegravi* thou rejoicedst.

##### *2nd Imperfect.*

*Io mi rallegrai* I rejoiced, etc.

##### *Future.*

*Io mi rallegrerò* I shall rejoice.

#### Conditional.

##### *Present.*

*Io mi rallegreréi* I should rejoice.

#### Imperative.

*Rallegrati* rejoice (2nd p. s.).    *Rallegriámoci* let us rejoice.  
*Nonti rallegrare* do not rejoice.    *Rallegratevi* rejoice (2nd. p. pl.).  
*Si rallegri* rejoice (3 p. sing.).    *Si rallegriano* rejoice (3 p. pl.).

#### Subjunctive.

##### *Present.*

*Ch'io mi rallegri* that I may rejoice.

##### *Imperfect.*

*Ch'io mi rallegrassi* that I might rejoice.

#### Participle and Gerund.

(Pres. *Rallegrántesi*)  
 Gerund. *Rallegrándomi, -ti, -si, -ci. -vi* } rejoicing.

## Compound Tenses.

## Infinitive.

**Essersi** *rallegrato, -a*, Plur. **-i, -e** having rejoiced (oneself).

## Indicative.

*Perfect.*

*Mi sono rallegrato, -a* I have rejoiced.  
*ti sei rallegrato, -a* thou hast rejoiced.  
*si è rallegrato* he has rejoiced.  
*si è rallegrata* she has rejoiced.  
*ci siamo rallegrati, -e* we have rejoiced.  
*vi siete rallegrati, -e* you have rejoiced.  
*si sono rallegrati, -e* they have rejoiced.

*1st Pluperfect.*

*Mi ero rallegrato, -a* I had rejoiced.

*2nd Pluperfect.*

*Mi fui rallegrato, -a* I had rejoiced.

*2nd Future.*

*Mi sarò rallegrato, -a* I shall have rejoiced.

## Conditional.

*Perfect.*

*Mi sarei rallegrato, -a* I should have rejoiced.

## Subjunctive.

*Perfect.*

*Ch'io mi sia rallegrato, -a* that I (may) have rejoiced.

*Pluperfect.*

*Se mi fossi rallegrato, -a* if I (might) have rejoiced.

## Participle.

*Rallegratosi* } Pl. *rallegratissi* } having rejoiced.  
*rallegratasi* } *rallegratesi* }

## Gerund.

*Essendomi* } *essendoci* } Sing. *rallegrato, -a* } having  
 ———— *ti* } Pl. ———— *vi* } Plur. *rallegrati, -e* } rejoiced.  
 ———— *si* } ———— *si* }

## Interrogative Form.

*Mi rallegro (io)?* Do I rejoice?

*Mi sono (io) rallegrato?* Have I rejoiced?

## Negative Form.

(Io) *non mi rallegro (io)*, I do not rejoice.

(Io) *non mi sono rallegtrato* I have not rejoiced.

## Negative-Interrogative.

*Non mi rallegro (io)?* Do I not rejoice?

*Non mi sono rallegtrato?* Have I not rejoiced?

## Note.

For the sake of euphony, *mi*, *ti*, *si*, etc., when followed by *lo*, *la*, *le*, *ne*, etc., are changed into *me*, *te*, *se*, as:

*Me lo procuro* I procure it to myself.

*Me ne sono rallegtrato*, I have rejoiced at it.

## Vocabulary.

<i>L'egoísta m.</i>	the egoist	<i>pérdersi</i>	} to go astray, lose one's way
<i>separársi</i>	to part with	<i>smarrírsi</i>	
<i>il labirinto</i>	the labyrinth,	<i>(-isco)</i>	
	maze	<i>pentírsi</i>	to repent
<i>la pézza</i>	the whole piece	<i>fermársi</i>	to stop, stay
	(stuff)	<i>alzársi</i>	to rise
<i>è un pézzo</i>	it is long since	<i>levársi</i>	to get up
<i>distínto</i>	distinguished	<i>annoiársi</i>	to feel dull, be annoyed
<i>préssso (di, a)</i>	near	<i>divertírsi</i>	to amuse oneself
<i>diféso</i>	defended	<i>aggrappársi</i>	to grasp, cling to
<i>proibíto</i>	forbidden	<i>recársi</i>	to repair to
<i>valorosaménte</i>	bravely	<i>ricordársi di</i>	to remember
<i>(adv.)</i>		<i>ingannársi</i>	to be deceived, mistaken
<i>il cannone</i>	the (cannon) gun	<i>dimenticáre di,</i>	to forget
<i>esclamáre</i>	to exclaim	<i>scordársi</i>	
<i>alleáto</i>	allied	<i>chiamársi</i>	to be called
<i>la pálla</i>	the ball, bullet	<i>guardársi a</i>	to beware of
<i>l'arsenále</i>	the arsenal	<i>avvicinársi a</i>	to (approach), come near
<i>il consiglio</i>	the council	<i>maravigliársi</i>	to wonder
<i>il corággio</i>	the courage	<i>uccidere</i>	to kill
<i>affliggere</i>	to afflict	<i>soltáto</i>	only
<i>imprudénte</i>	imprudent	<i>fúso, fusa</i>	cast
<i>la Boémia</i>	Bohemia	<i>tárdi (adv.)</i>	late
<i>conserváre</i>	to conserve	<i>avvezzársi a</i>	to accustom one-self
<i>guardáre</i>	to regard, look at	<i>soffríre (irr.)</i>	to suffer
<i>laváre</i>	to wash	<i>salváre</i>	to rescue, save.
<i>ritrováre</i>	to find again		
<i>sbagliársi</i>	to be mistaken		
<i>immaginársi</i>	to imagine		
<i>svegliársi</i>	to awake		

## Reading Exercise. 49.

Ella s'inganna, Signore. Mi sono ingannato anch' io.  
Mia sorella si sarà ingannata nel contare (*in counting*) il



denaro. La settimana ventura mi reherò a Parigi ed è probabile che mi fermi tre o quattro mesi in quella città. Non si dimentichi di salutare mio fratello, e gli dica (*and tell him*) che se non ascolta i miei consigli, se ne pentirà più tardi. L'egoista si sépara dagli uomini; egli si smarrisce nel labirinto della vita. È un pezzo che non ci siamo veduti. Il generale Ostermann si è distinto molto presso Culm. S'egli non si fosse difeso così valorosamente, l'esercito alleato sarebbe stato chiuso nelle montagne della Boemia. Si è conservata la parola che pronunziò Napoleone in una battaglia; aggrappandosi ad un cannone, sclamò: La palla che m'ucciderà non è peranco (*not yet*) fusa. Perchè si è levato così tardi? Mi sono levato alle sette. Non vi affliggete tanto, cari amici; avvezzatevi a soffrire con coraggio i mali della vita. Sareste stati salvati, se non foste stati così imprudenti. Mio figlio, guárdati dai cattivi compagni!

#### Traduzione. 50.

I am very glad (use *rallegrarsi*) to see you. He has distinguished himself; therefore he will also be rewarded. Rise (*2nd pers. Pl.*)! Why did you not rise (*Pass. pross.*)? "Don't be sorry (sad), my children!" exclaimed he, "we shall all be saved." You have been mistaken, sir! My brothers will not have been mistaken. We parted near the (*dalla*) little church and met again at the (*dall'*) arsenal. Come near (you) and look at the fine picture. Am I deceived (Deceive I myself)? No, I am not deceived (deceive myself not), [it] is you. He would have saved himself if he had clung (himself) to the tree. I was with a Frenchman in the (*al*) theatre last night; I was amused, but he felt dull (was annoyed), because he understood nothing (has u. n.). What is his name (How is he called)? His name is Berger (He is c. B.). We have lost our way in the streets of Vienna. Have you not been mistaken, Miss Mary? No, I remember him well. When I bowed to him (greeted him), he stopped, looked at me, but did not remember my name. I have accustomed myself to rise at six o'clock every day. Is it long since you paid a visit to your native country (repaired to your home)? Two years.

#### Dialogo.

(Ella) si è ingannato, non è vero?	Mi scusi, Signore, non mi sono sbagliato.
Avete sempre viaggiato insieme ( <i>together</i> )?	No, a Roma ci siamo separati.
Si ferma il treno a questa stazione?	Sì, si ferma per dieci minuti.

Pensi qualche volta alla tua buona madre?	Mi ricordo sempre di lei e mi pento di non averle scritto più spesso.
A che ora ti sei alzato stamane?	Mi sono alzato alle 6 $\frac{1}{2}$ , e alle 7 io era già a scuola.
Non ti scorderai di mandarmi il mio libro?	No, non me ne scorderò.
Si è già levato tuo fratello?	Si, ma non si è ancora lavato.
Qual generale si è distinto presso Culm?	Il generale russo Ostermann.
Come si è condotto ( <i>behaved</i> ) in quella battaglia?	Si è difeso coraggiosamente.
Vi siete ben divertiti, ragazzi miei?	Non molto, il maestro ci ha proibito di cogliere ( <i>to pluck</i> ) dei fiori.

### Reading Exercise.

E pur si muove.

Galileo Galilei, nato a Pisa nel 1564, fu il creatore della moderna filosofia e grande motore di tutto il progresso scientifico. Ancora giovinetto, dal moto di una lámpada che vide oscillare nel duomo di Pisa dedusse la teoria della forza di gravità; messo poi a studiare medicina, egli divideva il suo tempo tra questa e le matemátiche. A 25 anni professore di matematiche all'università di Pisa cominciò a pubblicare le idee della nuova scienza, in opposizione a quelle fin allora professate sull'autorità di Aristotele, e confermò la sua teoria con pubblici sperimenti. Odiato per la nuova dottrina da religiosi e láici, abbandonò Pisa per recarsi a Pádova, ove la repubblica di Venezia gli offrì una càttedra a quell'università. Fu là che inventò il termómetro e costruì il telescópio col quale riuscì a scoprire le montagne della luna, i satélliti di Giove e altre stelle. Richiamato a Firenze dai Medici, fu ricolmo d'onori e di ricco stipendio; ma egli aveva abbracciato il sistema di Copérnico che la terra gira attorno al sole e l'aveva confermato in una sua opera. Questa sua teoria venne condannata come contraria alla sacra scrittura, ed egli, ad istanza di alcuni ecclesiastici più zelanti che dotti, venne chiamato a Roma per abiurare le sue opinioni. Custodito per qualche tempo nel palazzo dell'inquisizione, è fama che all'atto dell'abiura non potesse tenersi dal dire sotto voce:

E pur si muove.

Morto in età di 77 anni ad Arcetri, la sua salma venne portata a Firenze e deposta in S. Croce, ove gli venne poi innalzato un sontuoso monumento.

## Vocabulary.

<i>E pur si muove</i>	and yet it moves	<i>cattedra</i>	chair
<i>motore</i>	the furtherer, promoter	<i>inventare</i>	to invent
<i>scientifico</i>	scientific	<i>costrusse</i> (from <i>costruire</i> )	constructed
<i>dedusse</i> (from <i>dedurre</i> )	deduced	<i>riuscire</i>	to succeed
<i>oscillare</i>	to oscillate	<i>scoprire</i>	to discover
<i>forza di gravità</i>	gravity	<i>satellite</i>	satellite
<i>nesso</i>	destined	<i>ricolmo</i>	laden with
<i>dividere</i>	to divide	<i>girare</i>	to revolve
<i>pubblicare</i>	to publish	<i>condannare</i>	to condemn
<i>idea</i>	idea, notion	<i>ad istanza</i>	by instigation
<i>in opposizione</i>	in opposition (to)	<i>ecclesiastico</i>	ecclesiastic (substantive) priest
<i>fino</i>	till	<i>zelante</i>	zealous
<i>professare</i>	to profess	<i>abiurare</i>	to abjure
<i>sull'autorità</i>	under the authority	<i>opinione</i>	opinion, doctrine
<i>esperimento</i>	the experiment	<i>custodire</i>	to watch, keep
<i>odiare</i>	to hate	<i>è fama</i>	they say, it is said
<i>religioso</i>	religious, clerical	<i>all'atto dell'</i>	during the
<i>laico</i>	secular, lay	<i>tenersi</i>	to abstain from
<i>religiosi e laici</i>	clergymen and laymen, or the clergy and the laity	<i>sotto voce</i>	lowly murmuring
<i>offrire</i>	to offer	<i>salma</i>	corpse, body
		<i>deposta</i> (from <i>deporre</i> )	to bury
		<i>innalzare</i>	to erect
		<i>suntuoso</i>	sumptuous, magnificent.

## Twenty-ninth Lesson.

## Impersonal Verbs.

Impersonal verbs are either *really impersonal*—i.e., used only in the third person singular, as: *pióve* it rains; *névica* it snows; *tuóna* it thunders — or *used as impersonals*, as: *sémbra* it seems; *comíncia* it begins, etc.

1. *Real impersonal* verbs are the following, which denote meteorological phenomena:

<i>Pióve</i> it rains	<i>névica</i> it snows
<i>lampéggia</i> it lightens	<i>sgela</i> it thaws
<i>tuóna</i> it thunders	<i>albéggia</i> it is twilight, it dawns
<i>grándina</i> it hails	<i>abbúia</i> it gets night
<i>gèla</i>	<i>annóttà</i> it gets dark.
<i>ghiáccia</i>   it freezes	

Besides these, many are formed with *fare*, *essere*, and *other verbs*, as:

<i>fa caldo</i> it is warm	<i>c'è della nebbia</i> it is foggy
<i>fa freddo</i> it is cold	<i>c'è chiaro di luna</i> the moon shines
<i>fa bel tempo</i> it is fine weather	<i>c'è del fango</i> it is dirty
<i>fa attive tempo</i> it is bad weather	<i>è umido</i> it is wet
	<i>tira vento</i> it is windy.

*è tempo* it is time

*è meglio* it is better

*merita* (or *vale*) *la pena* } it is worth while.  
*torna il conto* }

## 2. Verbs as impersonally used are:

<i>Bisogna</i> it is necessary, one must	<i>piace</i> it pleases	} I am sorry
<i>conviene</i> it is proper	<i>mi rincresce</i>	
<i>occorre</i> it is necessary, one	<i>m'incresce</i>	} it happens.
<i>basta</i> it is enough [wants	<i>avviene</i>	
<i>pare</i> } it seems	<i>accade</i>	}
<i>sembra</i> }	<i>succede</i>	

N.B.—*s'intende* of course.

## Notes.

1. The English verbs *must*, *to be obliged*, etc., are usually rendered by *dovere* (irr.), as: *deve andare*, he must (shall) go. Instead of *dovere* the impersonal verb *bisognare* (French *falloir*) may be used, followed by the Infinitive *without* a preposition, when employed in quite a general sense, as: *bisogna lavorare*, one must work.

If, however, the subject of the sentence is a substantive or a pronoun, *bisogna* must be followed by the subjunctive mood. Ex.: *Bisogna che i fanciulli ubbidiscano ai loro genitori*, children must (literally: *it is necessary for children to*) obey their parents<sup>1</sup>.

Sometimes *must* is rendered by *aver da* . . ., or by *convenire*, as:

*Ho da tacere?* Must I be (lit. have I to be) silent?

*A tale scongiuro convenne bere.* (M.)

At this entreaty he was compelled to drink.

2. The compound tenses of these verbs are formed with *avere* if a transitive verb is used impersonally, as *tirare*, to draw:

<sup>1</sup> In the earlier authors we meet with examples where *bisognare* takes, as in French, a possessive pronoun in the dative, as: *come se per morire le bisognasse ferro* (Bocc.); as if she wanted iron to kill herself. Such phrases are now obsolete.

*Ha tirato vento tutta la notte.*

The wind blew the whole night.

*Essere* is used when the verb is really impersonal, as:

*È avvenuto*, it (has) happened.

Nevertheless the use of the auxiliary verb is rather arbitrary.

Modern writers prefer *essere*, as:

*Mi è piaciuto* it has pleased me.

3. *There is*, Plur. *there are*, (French *il y a*) is rendered by *c'è* (*ci è*) or *v'è* (*vi è*), Plur. *ci sono* or *vi sono*, Imperfect *c'era*, *vi era*, Fut. *ci sarà*, *vi sarà*, etc. Very frequently, especially in ancient writings, we come across an obsolete phrase: *v'ha* (*vi ha*) or *havvi* = *there is*.

### Vocabulary.

<i>Abbisognare</i>	di } to want	<i>ci vuole tempo</i>	it wants (needs)
<i>aver bisogno</i>		(denaro)	time (money)
<i>fa d'uopo</i>	} it is necessary	<i>come si con-</i>	properly
<i>fa mestieri</i>		<i>viene</i>	
<i>cominciare a</i>	to commence	<i>la cambiale</i>	the bill of ex-
<i>cessare di</i>	to cease		change
<i>sottrarsi</i>	to withdraw	<i>il soprabito</i>	the overcoat
<i>soffrire</i>	to suffer	<i>innocente</i>	innocent
<i>piacere</i> (with	to please	<i>colpevole</i>	guilty, culpable
<i>essere</i> )		<i>attento</i>	attentive
<i>piaciuto</i>	pleased	<i>infatti</i>	indeed
<i>mi spiace</i>	} it displeases me,	<i>altrimenti</i>	otherwise.
<i>mi dispiace</i>			

### Reading Exercise. 51.

Piove. Pioviggina (*It drizzles*). Credo che piovierà domani. Sento tuonare. Infatti tuona. Ha nevicato ai monti, farà freddo. Ci sono degli uomini che non sono mai contenti. Fa caldo; faceva troppo caldo nella sua stanza. Non v'erano né uomini, né donne, né fanciulli. Bisogna partire. Bisogna ch'Ella parta. Bisognava che finissimo il lavoro per le quattro. Nostro fratello Guglielmo che sta a Roma è ammalato; bisognerà scrivergli e domandargli se ha bisogno di qualche cosa. Le riesce d'imparare la lingua italiana? Sì, mi riesce; ma ci vuole tempo e pazienza per impararla come si conviene. Mi rincresce di non essere riuscito a trovar quel libro che desidero. Avviene spesso che l'innocente soffre pel colpevole. Accadono delle disgrazie alle quali l'uomo non può sottrarsi. Mi preme molto che questa lettera parta (*Cong.*) oggi. Ho bisogno d'un abito; abbinerò più tardi anche d'un soprabito e d'un paio di stivali. Ho scritto ai miei genitori che mi occorre del denaro. Mi pare d'aver



veduto tua sorella e mi rincresce di non averla salutata, perchè non l'ho conosciuta subito. Mi dispiace di non aver parlato col padrone di casa.

**Traduzione. 52.**

Does it snow? No, it does not snow (snows not), it rains. It ceases to thunder, it begins to rain. It is too cold to-day; it is better [to] remain at home. If it is fine weather, we shall leave to-morrow by (with) the first train. It is windy, it will freeze to-night. Yesterday it snowed (has snowed) the whole day. Learn your lesson properly! It is of great consequence to us that this bill of exchange should be (is) (*Conj.*) paid. In North Italy (*Italia settentrionale*) it often happens that it freezes even in the month of March. My money has not been sufficient (I am short of money); I must write to my father to send me more. It is not necessary to write to him. It is not worth while (the trouble) to speak of (it). At school one must be attentive. It seems that he needs (*Conj.*) money, otherwise he would not sell his house. We are sorry not to have bought this house. One needs much money to make this journey. We have not succeeded in (*a*) understanding this letter. The walk pleased (h. pl.) us very much, but another time we must take with us (*prendere con noi*) our guns and (our) hounds.

**Vocabulary.**

Che tempo fa oggi?	È brutto tempo.
Piove?	Sì, piove a diluvio ( <i>it rains fast, it pours</i> ).
Pioverà domani?	Non credo che piovierà, perchè comincia a tirar vento.
Avremo chiaro di luna stasera?	Non so.
Che ti occorre, figlio mio?	Mi occorre un cappello e due paia di stivali.
C'è abbastanza vino?	Sì, signore, ce n'è abbastanza.
Che cosa è accaduto?	Non so, ma pare che sia accaduto qualche disgrazia.
Sei riuscito a trovare il ladro?	Sì, ci sono riuscito, egli è già in prigione.
Quanto tempo ci vuole per andare da Milano a Firenze?	Dieci ore col (treno) diretto e dodici coll'omnibus ( <i>slow-train</i> ).
Vi era molta gente al ballo?	Sì, vi erano molte persone.

Mi rincresce di non trovare  
a casa il signor professore.  
Le basta quel vino?  
Mi dispiace che non sia riu-  
scito a conchiudere (*con-*  
*clude, settle*) questo affare  
Sono già le dodici?

Spero che lo troverà a casa  
verso le sei.  
La ringrazio, mi basta.  
Non importa! Ne conchiu-  
derò un'altra volta uno  
migliore.  
Sicuro, e bisogna che par-  
tiamo, altrimenti arriverem-  
mo tardi pel pranzo.

### Reading Exercise.

Il rospo e la gallina.

«Odi che strépito  
Entro quel covo . . .  
Póffare il diávolo  
Che c'è di nuovo?»

Fuor d'una fétida  
Gora vicina.  
Sì un rospo intérroga  
Una gallina.

«Nulla», rispósegli,  
«Nulla di nuovo;  
Siccome al sólito  
Ho fatto l'uovo.»

Ed egli: «Crédimi  
E fuor di loco  
Far tanto strépito  
Per così poco».

«E tu che grácidi  
Nè taci mai,  
Con tanto strépito  
Dimmi che fai?»

Riposta símile  
Aver potrà  
Chi tutto crítica  
E nulla fa.

### Vocabulary.

<i>Il rospo</i>	the toad
<i>la gallina</i>	the hen
<i>odi</i> (from	hear (thou)
<i>udire</i> )	
<i>lo strépito</i>	the noise
<i>il covo</i>	the nest
<i>póffare</i>	it is possible
<i>fétido</i>	stinking
<i>la gora</i>	the moat
<i>interrogare</i>	to ask

<i>al solito</i>	as usual
<i>fuor di loco</i>	not convenient,
	seasonable
<i>gracidare</i>	to croak
<i>tacere</i>	to be silent
<i>simile</i>	similar
<i>potrà</i> (fr. <i>po-</i>	will be able
<i>tere</i> )	
<i>criticare</i>	to criticise.

## Thirtieth Lesson.

### Adverbs.

Adverbs modify either *verbs*, *adjectives*, or *other ad-*  
*verbs*. They denote *time*, *place*, *manner*, *motion*, *order*,  
*quantity*, *quality*, etc.

They are either *real* adverbs (as will be seen in the next lesson) — for instance: *spesso* often; *mai* never — or formed from *adjectives* or *participles* by the addition of the syllable *mente*.

### Rules.

1. When the adjective ends in *e*, without a *foregoing* *l* or *r*, the syllable *mente* is simply added, as:

<i>felice</i> happy	adv. <i>felicemente</i> happily.
<i>prudente</i> prudent	» <i>prudentemente</i> prudently.
<i>indecente</i> indecent	» <i>indecentemente</i> indecently.

2. When the final *e* is preceded by *l* or *r*, this *e* is dropped, as:

<i>facile</i> easy	adv. <i>facilmente</i> .
<i>difficile</i> difficult	» <i>difficilmente</i> .
<i>interiore</i> internal	» <i>interiormente</i> .
<i>estere</i> external	» <i>esteriormente</i> .
<i>particolare</i> particular	» <i>particolarmente</i> .

3. When the adjective ends in *o*, the syllable *mente* is added to the *feminine* form, as:

<i>sincero</i> sincere	adv. <i>sinceramente</i> .
<i>certo</i> certain	» <i>certamente</i> .

*Note.*—From the *ordinal numbers* only the adverbs *primariamente* and *secondariamente* are in use. See Lesson 16.

Adverbs form their degrees of comparison like adjectives, as: *facilmente* easily; Comp. *più facilmente* more easily; Sup. *il più facilmente* most easily.

A few adverbs are irregular—viz:

	Comp.	Sup.
<i>bene</i> well.	<i>meglio</i> better ( <i>più bene</i> ).	<i>meglio (di tutti)</i> best. <i>benissimo</i> } very well. <i>ottimamente</i> }
<i>male</i> badly.	<i>peggio</i> worse ( <i>più male</i> )	<i>peggio (di tutti)</i> worst. <i>malissimo</i> } very badly. <i>pessimamente</i> }
<i>molto</i> very.	<i>più</i> more.	<i>più (di tutti)</i> most. <i>moltissimo</i> very much.
<i>poco</i> little.	<i>meno</i> less.	<i>meno (di tutti)</i> least. <i>pochissimo</i> very little.

Adverbs are also formed from the *absolute superlative* of adjectives by changing *issimo* into *issimamente*, as:

*Coraggiosissimo* very courageous — *coraggiosissimamente* most courageously.

In order to avoid too long words, periphrastical expressions are often used, as: *con molto coraggio* for *coraggiosissimamente*, etc.

*N.B.*—The student must be careful in using *il meglio* in a similar way as the French *le mieux*; *il peggio* like *le pis*; *il più* like *le plus*; *il meno* like *le moins*, as absolute adverbs. These forms exist in Italian, but only as substantives, as:

*Il meglio è il nemico del bene.*

'Better' is the enemy of 'good'.

*Nell'ultima guerra i Francesi ebbero sempre la peggio.*

In the last war the French always came off worst (got the worst of it).

Phrases like: 'he works (the) least; this pupil (*f.*) writes best; I like this wine best,' are best translated periphrastically:

*Egli lavora meno di tutti. Questa scolara scrive meglio di tutte. Questo è il vino che più mi piace.*

### Remarks.

1. From the Compar. *maggiore* and *minore* the adverbs *maggiormente* and *minormente* were formed, but *minormente*, is quite obsolete. The terminations *one* and *ino* modify the meaning of adverbs, chiefly in conversation, as: *benone* very well; *benino* tolerably. Besides, *one* (also *oni* but not in an augmentative sense) serves to form *adverbial expressions* derived from substantives. The most important of these are:

*bocconi* (from *bocca*), procumbent.

(*a*) *cavalcioni* on horseback.

*ciondoloni* taking the tail between the legs (of a dog).

*carponi* (creeping along) on all fours.

(*a*) *tastoni* groping along in the dark.

*penzoloni* hanging down, etc.

2. A peculiarity of the Italian language consists in the *Superl. absolute* of some *proper* adverbs and even of a few *adverbial expressions*, such as *assai*, very, *per tempo* early. Thus one says: *assaiissimo*, very much, *per tempissimo*, very early.

A *high degree* is also expressed by the repetition of the adverb, as: *subito subito*, directly; *bene bene* very well.

3. Many *masculine* adjectives may be used as adverbs, for ex.:

*Parlate chiaro.*

Speak distinctly.

*Egli lo guardò fisso.*

He looked at him fixedly (instead of *fissamente*).

Such are also: *spesso* frequent —ly; *basso* deep, —ly; *falso* false, —ly; *certo, sicuro* certain, —ly; *mezzo* by half; *forte* loud, —ly; *piano* low.

## Vocabulary.

<i>Eloquente</i>	eloquent	<i>confessare</i>	to confess
<i>pigro</i>	idle, lazy	<i>distribuire</i>	to distribute
<i>sfortunato</i>	unfortunate	(-isco)	
<i>raro</i>	rare, —ly, seldom	<i>adempiere un</i>	to fulfil a duty
<i>grave</i>	grave, molesting,	<i>dovere</i>	
	serious	<i>suonare il</i>	to play the piano
<i>probabile</i>	probable	<i>pianoforte</i>	
<i>eterno</i>	eternal	<i>trascurare</i>	to neglect
<i>eguale</i>	equal	<i>giacere</i>	to lie
<i>puntuale</i>	punctual	<i>abbruciare</i>	to burn
<i>saggio</i>	wise	<i>domandare</i>	to demand
<i>modesto</i>	modest	<i>costare</i>	to cost
<i>costante</i>	constant	<i>venire</i>	come!
<i>appassionato</i>	passionate	<i>in viaggio</i>	on the way
<i>generoso</i>	generous	<i>adagio</i>	slowly, lowly
<i>il dono</i>	the gift	<i>finalmente</i>	at length, finally
<i>il suddito</i>	the subject	<i>solamente, sol-</i>	only
<i>la prosperità</i>	the prosperity	<i>tanto, solo</i>	
<i>il trastullo</i>	the toy	<i>al più presto</i>	as soon as possible
<i>l'artista</i>	the artist	<i>possibile</i>	
<i>rispettare</i>	to respect	<i>per tempo</i>	early
<i>nettare</i>	to clean	<i>al più tardi</i>	(the) latest.

## Reading Exercise. 53.

Rispettate la legge di Dio, se volete essere felici eternamente. Quest'uomo ha parlato benissimo; parla sempre eloquentissimamente. I pigri lavorano meno di tutti. Tuo fratello mente, e quello che più mi dispiace in lui, è che non confessa mai d'aver avuto torto. Trattate bene i vostri nemici. Iddio (*God*) ha saggiamente distribuito i suoi doni. Parlate modestamente de' vostri mériti. Enrico IV era costantemente occupato della prosperità dei suoi sudditi. Il ladro entrò adagio adagio; credeva certo che nessuno lo sentisse. Gli Italiani imparano facilmente il latino: essi imparano il francese più facilmente che il tedesco. Io adempirò sempre puntualmente i miei doveri. Il meglio che tu possa fare è di restare a casa. Non andare così presto! Mio padre è in Francia adesso. I giovani che amano appassionatamente il giuoco, trascurano spesso i loro doveri. Carlo è stato biasimato più di tutti. Nettare ben bene questi stivali, poi portatémeli subito subito nella mia stanza!

## Traduzione. 54.

Speak loudly! Speak distinctly! You work too slowly; work faster (more quickly)! The king has generously par-



doned his enemies. Nobody is always fortunate (happy) in (*in*) this world. The name of Shakespeare will live (*vivrà*) eternally. This artist plays the piano wonderfully (tr. *divinamente*). I have seldom (rarely) received letters from (*di*) my brother. He gropingly sought the door. My mother is very (seriously) ill; I must return home as soon as possible. I know your brothers very well; especially the eldest, who came (*veniva*) often to me. We shall certainly depart next Monday, and since we do not stop on the way, we shall probably be in Florence [on] Tuesday. Your cousin does not write better than you, and your friend writes worst. We have arrived very early. The wounded (man) lay with his face on the grass (*erba*). Come quickly! Directly, directly! The house was half burnt. Unfortunately we lost (have lost) all our fortune. Observe the laws punctually! Fulfil your duties punctually! These toys cost the least. This pupil has most frequently his exercises without mistakes (*transl. this is the pupil who . . .*). He sang too low (*piano*), and also the music-master, that accompanied him, played wrong. At length I have finished my translation.

### Dialogo.

- |  |  |
|--|--|
| Come parla questo avvocato?  | Parla eloquentissimamente e elegantissimamente.  |
| Suona sua cugina il pianoforte?  | Suona a maraviglia ( <i>admirably</i> ) e canta ancor meglio   |
| Avete nuove di vostro fratello a Parigi?   | Mi scrive raramente. Fortunatamente so ( <i>I know</i> ) da un suo amico ch'egli sta ( <i>is</i> ) benone. |
| Capisce quello che io dico ( <i>say</i> )?   | Capisco tutto, quando parla adagio.  |
| Avete finalmente ricevuto la mia lettera?  | L'ho ricevuta solamente questa mattina, perchè fui assente ( <i>absent</i> ).                              |
| Scriverà presto a sua madre?   | Sicuro; fra otto giorni al più tardi.  |
| Che ora è?   | Sono le tre meno un quarto.  |
| Conducétemi ( <i>drive me</i> ) adagio adagio fino ( <i>till</i> ) al Ponte di Rialto! | Sissignora, sarà ubbidita ( <i>as you command</i> )!   |
| Era fatto bene il tuo tema?  | Ottimamente.   |

## Thirty-first Lesson.

### Adverbs (continued).

In the foregoing lesson we mentioned that, besides the adverbs formed from adjectives or participles by addition of the syllable *mente*, there are a great many *real adverbs* denoting place, manner, order, time, etc. Thus we have: 1. *Adverbs of place*. 2. *Adverbs of time*. 3. *Adverbs of manner*. 4. *Adverbs of quantity*. 5. *Adverbs of affirmation, of negation and doubt*. There are also *adverbial expressions*—i.e., compounds of *substantives, adjectives, etc.*, with *prepositions*, as: *a mente* by heart; *in fatti* indeed, etc.

### 1. Adverbs of Place.

*Ove? dove?* where? whither?  
*onde, donde* where from,  
whence?

*qui* } here, hither, this way  
*qua* }  
*là, colà, costì, costà, ivi, quivi*  
there

*qua e là* to and fro.

*vi, ci* (French *y*) here

*sopra (sopra)* } on, upon  
*su (sur)* }

*di sopra* above, upstairs

*di sotto* below, downstairs

*da banda* } aside  
*da parte* }

*lassù (là su)* up there

*giù* below, down

*laggiù (là giù)* down there

*quassù* up here

*quaggiù* down here

*in su* upwards

*in giù* downwards

*su e giù* up and down

*abbasso* down, downwards

*quinci* hence, from here

*dietro* behind

*indietro* behind, backwards

*sotto* below

*a destra, a dritta* on the right

*a sinistra, a manca* on the left

*innanzi\** before, forward

*davanti* before

*avanti\** forward, along

*dentro* therein, within

*fuóri* outside, out

*da per tutto* }

*dappertutto* }

*ovunque* }

*ognidove* }

*altrove* elsewhere

*vicino\** near

*lontano\** } far, distant

*lúngi* }

*vía* be gone (gone).

everywhere

*N.B.*—Those marked \* can also be used as prepositions.

### 2. Adverbs of Time.

*Quándo* when?

*da quándo* since when?

*sémpre* always

*mái (giammái)* never

*óggi* to-day

*dománi (dimáni)* to-morrow

*posdománi* (the day) after to-morrow

*ormái* } now, at length  
*omái* }  
*di rádo* seldom.  
*spéssó* } often  
*sovénte* }  
*prima* before  
*allóra* then  
*pói* } then  
*póscia* }  
*intántó* } meanwhile  
*frattántó* }  
*ancóra* still  
*fra un mese* in a month  
*fra pòco* very soon  
*pel momento* for the present  
*pel passato* in past time  
*oggi a otto* to-day week  
*iéri* yesterday  
*iéri l'altro* } the day before  
*l'altro iéri* }  
*avant'ieri* } yesterday

*présto* quick, soon.  
*tósto* soon  
*adéssó* } now  
*óra* }  
*or óra* now, immediately.  
*súbító* directly, suddenly  
*tárdi* late  
*già (digià)* already  
*talóra* } sometimes  
*talvólta* }  
*testè* }  
*poc'anzi* } not long ago, lately  
*póco fa* }  
*poco avanti* } not long ago  
*poco prima* }  
*una vólta* once, one time  
*più vólte* } several times  
*molte vólte* }  
*d'allora in poi* since then  
*per lo più* generally.

### 3. Adverbs of Manner.

*Cóme* how?  
*già* already, indeed  
*mólto* } very  
*assái* }  
*sì* } so  
*così* }  
*béne* well  
*mále* badly  
*di male in peggio* worse and worse  
*apposta* on purpose  
*a quattr'occhi*, privately  
*a bocca* by word of mouth

*púre* yet, also  
*insiéme* } together  
*(assiéme)* }  
*almeno* at least  
*affatto* wholly, completely  
*volontíeri* } willingly  
*(volentiéri)* }  
*quási* almost  
*fórse* perhaps  
*anzi* on the contrary  
*per burla (celia)* for fun  
*sul serio* in earnest  
*tutt' a un tratto* all at once.

### 4. Adverbs of Quantity.

*Molto* much, very (much)  
*assái* enough, rather much  
*troppo* too, too much  
*tanto* so, so much  
*abbastánza* enough  
*di più* (any) more

*eziandío* }  
*pure* } even, even yet  
*pur anco* }  
*solamente* }  
*soltanto, solo* } only  
*non — che* }

*poco* little  
*più, di più* more  
*meno* less

*quanto?* how much?  
*tanto — quanto* so much — as.

*N.B.*—*Assai, abbastanza, più* and *meno* stand, without a preposition, before the substantive; thus, not — in the French way — *abbastanza di vino*, but *abbastanza vino*. *Più* and *meno* have *di* only before numerals, as: *più di 100 lire*, more than 100 lire (frances). One says *di più*, if the words stand alone; as: *costui ha lavorato di più* this man has worked more.

## 5. Adverbs of Affirmation and Negation.

*Si* yes<sup>1</sup>  
*infatti* indeed  
*certo*  
*certamente* } surely, certainly  
*sicuramente* }  
*davvéro* truly, really  
*senza dubbio* undoubtedly  
*no no*

*non* not  
*non — mai* never  
*non — punto* not at all  
*non — già* not — even  
*non — più* not — any more  
*neanche* not even  
*già*  
*appunto* } exactly (just) so.

## 6. Adverbial Expressions.

*A mente* } by heart  
*a memória* }  
*in frétta* in haste, hastily  
*in furia* in a hurry  
*in váno* in vain  
*con cómodo* } conveniently, at  
*a bell' ágio* } one's convenience  
*a sténto* hardly  
*di fréquente* frequently  
*di sólito* generally, usually  
*appéna* scarcely  
*a buon mercato* cheap  
*a voce* } by word of  
*(a viva voce)* } mouth  
*a bello studio,*  
*apposta* } on purpose  
*a (bella) posta* }  
*a caso* by accident  
*ad alta voce* aloud

*all'improvviso* suddenly  
*a destra* } at the right hand  
*a dritta* }  
*a sinistra* } at the  
*a manca, a mancina* } left hand  
*fra bréve, fra póco* shortly  
*a poco a poco* } by and by, by  
*poco per volta* } degrees.  
*in breve* shortly  
*alla rinfusa* helter-skelter  
*a propósito* quite conveniently;  
*by the by*  
*a bocca* verbally, by word of  
*mouth*  
*a gara* in emulation  
*tutt' al più* at the most.  
*dapprima* first.  
*appunto* exactly  
*su due piedi* directly.

Also many others, as given in the foregoing lists.

<sup>1</sup> The adverb *si* may also be written without any accent.

## Notes.

1. As we hinted, *già* often implies a *lively* affirmation, corresponding to the English *of course, yes, yes, etc., just so*. Ex.:

*Avete finito?* Have you done?

*Già, son pronto* of course (yes, yes), I am ready.

Used with *non* or *nè* it has no proper equivalent in English, and must therefore be paraphrased, as:

*Non dico già che abbiate torto, ma . . .*

I will not say (I do not mean to say), that you are wrong, but . . .

*Non credeva già che volessi ingannarlo, ma . . .*

Although he did not think that I would cheat him, yet . . .

Used with a substantive, *già* is the English *former* or *late* (but not of deceased persons). Ex.:

*Egli fu già granduca di Toscana.*

He was the former grand-duke of Tuscany.

2. The negative particle *non*, which, as we said, always precedes the verb, is often rendered more impressive by the adverbs *punto* or *mai*, as:

*Io non bevo* I do not drink.

*Io non bevo punto* I do not drink at all.

*Io non bevo mai* I never drink.

*Note*.—In colloquial language *mica* is very often used instead of *già*, as:

*Non è mica un bel nome.* (Manzoni.)

It is indeed no fine name, or: it is anything but a fine name.

3. *Onde* means also *therefore, from whence, in order to*:

*Non hanno fanciulli, onde possono viaggiare.*

They have no children, therefore they can travel.

*Onde venite?* where do you come from?

4. *Neanche* or *nemmeno* and *nemmanco* correspond to the English *nor* — *either*, ex: *neanch'io* *nor* (do) I, *nor* I *either*. The question: *is it not?* is best translated: *non è vero?* The English way of saying: *do you?* or *do you not?* *are you not?* referring to a foregoing question, must not be imitated in Italian. The above question: *non è vero* is usually employed in such a case. Example:

You are writing to your father, are you not?

*Ella scrive a suo padre, non è vero?*

Likewise the answers: *I do* or *I do not*, etc., are not to



be literally translated, but are either paraphrased with the verb, or rendered by *si* or *no*, as:

Do you write to your father? — Yes, I do. — No, I do not.

*Scrive Ella a suo padre?*                      *Si.*                      *No.*  
or *Si, scrivo.*                      *No, non scrivo.*

### Vocabulary.

<i>L'occasione</i>	the occasion	<i>andare a pièdi</i>	to go on foot, walk
<i>l'intenzione</i>	the intention	<i>la nebbia</i>	the mist, fog
<i>menar via</i>	to lead off	<i>sparito</i>	disappeared
<i>cacciare</i>	to hunt	<i>risposto</i>	answered
<i>pregiato</i>	honoured	<i>inverosimile</i>	improbable
<i>abituare</i>	to accustom	<i>pranzare</i>	} to dine
<i>il bisogno</i>	the want	<i>desinare</i>	
<i>il canto</i>	the song	<i>cenare</i>	to sup
<i>la storiella</i>	the tale, the story	<i>fare colazione</i>	to breakfast
<i>la nave da</i>	the man-of-war	<i>disturbare</i>	to disturb
<i>guerra</i>		<i>finito</i>	finished, ready
<i>la villeggiatura</i>	the villa, the farm	<i>vada pure</i>	go then, do go!

### Reading Exercise. 55.

Dove abita? Adesso abito qui dietro al teatro. Ora che non abitiamo più lontano l'un dall'altro, ci vedremo di frequente. Un proverbio italiano dice (*says*): chi tardi arriva, male alberga (*is badly lodged*). Domani o dopodomani avrò probabilmente l'occasione di parlare con tuo zio, e ti comunicherò poi subito le sue intenzioni. Menate via quel cane, o cacciatelo fuori! Gli inglesi si trovano da per tutto. Lo metta da parte. Prenda la prima strada a destra. Non l'ho visto d'allora in poi. Lo vedo di rado. I signori erano di dietro e le signore erano davanti. Quando avrò il piacere di vederla in casa mia? Adesso sono in campagna, ma quando ritorno non mancherò di venire da lei. I nostri amici ci aspettano abbasso, andiamo giù! Parlavate forse di me? Sì, parlavamo appunto di te. Aspetto fra breve una tua risposta e intanto ti saluto di cuore. Ricevemmo testè la pregiata vostra lettera e vi manderemo fra poco quanto (*that which*) ci avete comandato. Egli ha abbastanza danaro; essendo abituato a una vita semplice, ha meno bisogni di noi. In Sicilia il vino e le arance sono a buon mercato. Una volta in Italia vi erano molti principi, adesso non vi è che un re. Ha tutt' al più vent' anni e ha già finito i suoi studi. Egli mi ha ingannato, non voglio più vederlo. Questa sera, essendo già tardi, noi ceneremo e dormiremo qui ai piedi del monte, ma domani ci leveremo per tempo e faremo colazione lassù.

## Traduzione. 56.

In Italian schools one learns many cantos of the 'Divina Comedia' by heart. Italian tales also generally commence with the words: 'There was once a king.' France has more men-of-war than Italy. Our farm is not far from the city; we often go there on foot. I speak in earnest. He is getting worse and worse. I shall see him again very soon. In past time I seldom saw him. I shall see him again to-day week. I write you these few lines (*due righe*) in haste, to inform you that your mother has just arrived here. This gentleman speaks German, but not fluently (*lit.*: with trouble); he generally speaks English with us. I willingly lend you the requested (wished) sum, and you will pay it back to me at your convenience. The fog (mist) has disappeared gradually. I have written to him on purpose. He has not even answered me. I do not — it is true — believe what he tells (*dice*) me; but the matter (affair) in itself (*in se*) is not improbable. I have lost my gold ring; I cannot find it anywhere. Seek it! I have already sought it everywhere. I hope that you will dine with us after to-morrow. Your uncle has several times supped with us. I have seen your aunt lately; she is (*sta*) very well. Here is bread and cheese. Will you have (Do you wish) more of it? I shall eat this little piece by and by. My friend will not stay here. Nor I (*lit.*: I also not). Go then, the work (task) is finished.

## Dialogo.

- |   |  |
|---|--|
| Come sta, Signor Gabbi?                                       | Sto bene, e lei?   |
| Discretamente ( <i>well, thank you</i> ), e sua madre?        | Adesso che non fa più freddo, sta un po' meglio.                         |
| Vuole mangiare del presciutto?                                | Sì, me ne dia un pochetto.   |
| Ne vuole di più?  | No, grazie, ne ho abbastanza.  |
| Sarà a casa domattina ( <i>to-morrow morning</i> )?           | Certamente, sarò a casa tutto il giorno.                                 |
| A che ora arriva tuo cugino?                                  | Se non arriva stamattina ( <i>or questa mattina</i> ), arriverà stasera. |
| Partirete anche voi per la Francia?                           | Sì, partiremo noi pure.  |
| A proposito; hai notizie di quel tuo fratello che è a Londra? | Sì, mi ha scritto poco fa che ritornerà fra breve in patria.             |
| Carlo, tuo padre ti cerca, va subito a casa!                  | Ci vado immediatamente.  |

Ecco dei libri, leggi a (tuo, bell'agio!	Grazie, li leggerò con piacere.
Perdoni se la disturbo!	Anzi, è un piacere che mi fa.
Quanto guadagna questo po- vero uomo al giorno?	Due lire tutt' all più, egli vive miseramente.
Chi è il più diligente di questi scolari?	Quello che studia più di tutti.
A che ora arriva il treno?	Non saprei, circa alle sei.
Studiate molto?	Non più di tre ore ogni giorno.
Che faremo adesso?	Non faremo niente fino a domani.

### Reading Exercise.

#### Creso e Solone.

Creso domandò un giorno a Solone, se avesse incontrato ne' suoi viaggi un uomo perfettamente felice. «Ne ho conosciuto uno», rispose il filosofo, «era un cittadino d'Atène, di nome Tello, galantuomo, che ha passato tutta la sua vita in una dolce agiatezza, vedendo la sua patria sempre prosperante. Quel felice mortale ha lasciato dei figli generalmente stimati, ha veduto i figli de' suoi figli ed è morto gloriosamente, combattendo per la pátria.»

Creso, sorpreso d'intendere citare come modello di felicità un uomo mediocre, gli domandò, se non avesse trovato uomini più felici ancora di Tello. Sì, gli rispose Solone, erano due fratelli, Cleobi e Bitone, d'Argo, rinomati per la loro amicizia fraterna ed il loro amore filiale.

#### Vocabulary.

<i>Incontrare</i>	to meet with	<i>prosperante</i>	flourishing
<i>il viaggio</i>	the journey	<i>combattere</i>	to fight
<i>rispose, p. rem.</i>	to answer	<i>sorpreso, -a</i>	surprised, as- tonished
<i>of rispón- dere</i>		<i>intendere</i>	to hear
<i>il cittadino</i>	the citizen	<i>citare</i>	to quote, to men- tion
<i>Atène</i>	Athens	<i>il modello</i>	the model
<i>di nome</i>	named	<i>mediocre (adj.)</i>	unimportant
<i>Tello</i>	Tellus	<i>rinomato, -a</i>	famous
<i>passare</i>	to pass	<i>amicizia</i>	friendship
<i>dolce</i>	sweet, agreeable	<i>fraterno, -a</i>	fraternal
<i>agiatezza</i>	prosperity	<i>amore, m.</i>	love.
<i>la patria</i>	the country		

## Thirty-second Lesson.

### Prepositions.

In Italian, prepositions are either *simple*, preceding, as in English, their noun in the *accusative*, as: *senza mio padre* without my father; or they are *compound*—i.e., *adverbs* used as prepositions, and usually followed by *di*, *a*, or *da*, sometimes, however, without any other preposition intervening. Some of the simple prepositions may also be followed by *di*, *a*, or *da*, as will be seen from the following examples:

*Without* my father, is: *senza mio padre*, or *senza di mio padre* (where the simple preposition *senza* is followed by *di*).

In Part II. we shall see that, by using or omitting *di*, *a*, and *da*, the speaker somewhat modifies the meaning of the preposition. In general, compound prepositions are more expressive than the simple ones.

*Proper* prepositions—i.e., *not* followed by *di*, *a*, or *da*—are:

<i>A</i> at	<i>giusta</i> conformably	<i>per</i> for, by
<i>con</i> with	<i>in</i> in, within	<i>secondo</i> <sup>1</sup> conform-
<i>di</i> of	( <i>a</i> ) <i>lungo</i> <sup>1</sup> along	ably, according to.
<i>da</i> of, from by.		

All the other prepositions may be followed by one or the other of the *segnacasi*<sup>2</sup> *di*, *a*, or *da*; some of them even admit of *two*, in order to modify the sense.

Besides the proper prepositions there are still a number of *prepositional expressions*—i.e., substantives or adjectives used with prepositions—as:

*Appiè della montagna* at the foot of the mountain.

### 1. Prepositions which generally govern the accusative without *di*, *a*, or *da* following:

<i>Avanti</i> before	<i>verso</i> against
<i>contro</i> \	<i>dopo</i> after
<i>contra</i> } against	<i>durante</i> during.

<sup>1</sup> *Giusta*, *lungo*, *secondo*, and likewise *durante*, *mediante*, *salvo*, *eccetto* (see these) are properly *adjectives*, and only by use prepositions.

<sup>2</sup> Signs of cases.

<i>fra</i> }	between	<i>salvo</i>	except
<i>tra</i> }		<i>secondo</i>	conformably
<i>lungo</i> }	along <sup>1</sup>	<i>senza</i>	without
<i>lungheſſo</i> }		<i>sopra</i> }	on, upon, over
<i>malgrado</i>	notwithstanding	( <i>sopra</i> ) }	
<i>mediante</i>	by means of	<i>sotto</i>	under
<i>oltre</i>	besides, more than . . .	<i>su</i> ( <i>sur</i> , <i>in su</i> )	over, upon.
<i>eccetto</i>	except		

*Note.*—*Avanti, contra, dopo, fra, oltre, senza, sopra, sotto, su, tra,* and *verso* are sometimes followed by *di*, especially when preceding a personal pronoun, as: *dopo di me*, behind (after) me; *senza di voi*, without you, etc.

## 2. Prepositions usually used with *di*.

<i>Fuori</i> ( <i>di</i> )	out (of), outside	<i>a seconda di</i>	according to
<i>al di là</i>	beyond; on the other side.	<i>alla volta di</i>	towards
<i>al di qua</i>	on this side.	<i>a cāſa</i>	or, on account of
<i>presso</i>	near, at the side of . . .	<i>a motivo</i>	
<i>appresso</i>		<i>a ragione</i>	
<i>allato</i>		<i>per</i>	by means
<i>accosto</i>		<i>per mezzo</i>	
<i>a forza</i>	by much . . .	<i>in luogo</i> }	instead
<i>prima</i> (relation of time)	before.	<i>in vece</i> }	
<i>di sotto</i>	underneath	<i>appiè</i>	at the foot
<i>di dentro</i>	within	<i>a diſpetto</i> }	notwithstanding,
<i>di fuori</i>	outside.	<i>ad onta</i> }	
		<i>in favore</i>	in favour.

## 3. Prepositions usually used with *a*.

<i>Fino</i> }	till	<i>attorno</i>	around, all round
<i>sino</i> }		<i>in riſpetto</i>	concerning
<i>dirimpetto</i> }	opposite	<i>in riguardo</i>	
<i>in faccia</i> }		<i>in quanto</i>	
<i>incirca</i> }	about	<i>diètro</i>	behind
<i>circa</i> }		<i>di dietro</i>	behind
<i>in mezzo</i> }	amidst	<i>accanto</i>	beside
<i>frammezzo</i> }		<i>intorno</i>	about
<i>dentro</i>	inside	<i>vicino</i>	near
<i>innanzi</i> }	before	<i>addoſſo</i>	on, upon, with
<i>dinanzi</i> }		<i>conforme</i>	conformably.
<i>davanti</i> }			

<sup>1</sup> *Along*, when used in sentences like: *get along, come along*, is usually expressed with the verb *andārsene*, as: *vāttene*, get along with you!



*Remark.*—Only a very limited number of Prep. take *da*. The most important of them are: *lontano*, *lungi*, and *discosto*, far, *fin da*, from, and *in fuori*, except, which latter, however, is preceded by the word which it governs. Thus: **dalla Francia** *infuori tutte le altre potenze* all the other Powers except France.

**N.B.**—Special uses of the prepositions *a*, *di*, *da*.

**a.** 1. Direct object: *parlo a lei* I am speaking to you:  
*vado a Roma* I am going to Rome.

2. State, place:

*Il ragazzo è a scuola* the boy is at school.

*Domani non sarò a casa.*

To-morrow I will not be at home.

3. In such expressions as:

*Un bätello a vapore* a steamboat.

*Ad uno ad uno (a uno a uno)* one by one.

**di.** 1. Relation of property, etc.:

*Una casa di campagna* a country-house.

*Un cappello di feltro* a felt hat.

2. With adjectives and past participles:

*Carico di legna* loaded with firewood.

*Sono contento di farlo* I am pleased to do it.

*Ho dimentinto di parlargli* I have forgotten to speak to him.

**da.** 1. To translate the English by:

*È stimato da tutti* he is esteemed by all.

*L'ho fatto da me* I have done it by myself.

2. Use or destination:

*Camera da letto*, bedroom.

*Un cavallo da corsa* a racehorse.

### Vocabulary.

<i>Il municipio</i>	the town-hall	<i>le forze navali</i>	the naval forces;
<i>il prefetto</i>	the civil governor		the navy
<i>civile</i>	polite	<i>il cantänte</i>	the singer
<i>assente</i>	absent	<i>la stagione</i>	the season
<i>il viale</i>	the avenue	<i>l'ordine m.</i>	the order
<i>agire (-isco)</i>	to act	<i>il carneväle</i>	the carnival
<i>l'impiegato</i>	the officer	<i>cieco</i>	blind
<i>la guerra</i>	the war	<i>l'infanzia</i>	the infancy
<i>girare</i>	to turn round	<i>la botte</i>	the barrel
<i>la sentinella</i>	the sentinel	<i>di giorno</i>	by day
<i>il mólo</i>	the mole	<i>di notte</i>	by night
<i>il campo</i>	the camp	<i>il pözzo</i>	the well

<i>la collina</i>	the hill	<i>sbevazzare</i>	to drink immoderately
<i>il capolavoro</i>	the masterpiece	<i>la raccomandazione</i>	the recommendation
<i>l'uomo dabbene</i>	the honest man	<i>l'albergo</i>	the hotel
<i>nascondersi</i>	to hide oneself	<i>il pioppo</i>	the poplar
<i>il porto</i>	the harbour	<i>mentre (che)</i>	whilst, while
<i>il fanale (faro)</i>	the lighthouse	<i>venturo</i>	next
<i>l'inverno</i>	the winter	<i>la pace</i>	the peace
<i>il pesce</i>	the fish	<i>vivere di frutta</i>	to live on fruit
<i>aumentare</i>	to increase		
<i>occupare</i>	to occupy		

## Reading Exercise. 57.

Vi mando per mezzo della ferrovia cento bottiglie di vino di Marsála. Non è stata gentile verso gli stranieri. Durante la guerra d'Oriente i Francesi hanno aumentato le loro forze navali. L'anno venturo andrò in Italia e non tornerò prima del carnevale. I cantanti dell'opera tedesca sono di solito assenti da Vienna durante la stagione italiana. Mentre tu scrivi, io leggerò il giornale. Secondo la mia opinione, gli Ugonotti del Meyerbeer sono un capolavoro della musica moderna. Stasera farò una passeggiata lungo il fiume. La tavola era accanto al letto. Resti presso di me! L'uomo dabbene ha sempre Dio dinanzi agli occhi. L'Albergo Nazionale si trova dirimpetto al molo San Carlo. Presso a quella porta vi è un pozzo profondo. La bugia si nasconde sempre dietro alla verità. Innanzi al porto si vede il fanale. Invece di lavorare, egli passa il tempo giuocando e sbevazzando nelle osterie. A forza di raccomandazioni arrivò al posto che occupa adesso. Noi abitiamo fuori della città, appiè d'una bella collina. Mi piace viaggiare di giorno, non di notte. Io vivo di frutta. Un cavallo da corsa (*a racehorse*). L'albergo di cui parlate, è al di qua o al di là del fiume? È al di qua, in faccia al municipio. Questa povera ragazza è cieca fin dall'infanzia.

## Traduzione. 58.

Between the garden and the forest there is (*v'è*) a long avenue. It is better to work by day than by night. He lives on milk. Did you arrive before or after 4 o'clock? I arrived towards the evening. Where have you been during the war? We were on a hill not far from the city. While you were eating, I have read the newspapers. Are you going with your sister or without (*senza di*) her? I am going with her; in spite of the bad weather, she will not stay at home. Charles Albert, king of Sardinia (*Sardegna*), abdicated in favour of his son, Victor Emanuel (*Vittorio Emanuele*). Is your house on this side of the river in that small street (*dim.*) beside the theatre? He waited for me

at the foot of the hill. According to your order, I send you a cask of old wine, and hope that you will like it (be content with it). Respecting your bill of exchange, I communicate to you that it was punctually paid. One has given a concert in honour of the king. Through many entreaties he obtained (*ottenne*) his liberty. Before (in front of) the church there are three very high poplar trees. I do not yet know anything respecting my journey. France extends (*si stende*) no longer from the Atlantic Ocean to the Rhine. The earth revolves round the sun. Buy an umbrella instead of a stick. He owes (*deve*) me about two hundred marks. Opposite the ducal palace lives the governor. A sentinel stood (*vi era*) not far from the camp. Since that (*Da quel giorno in poi*) day I have not seen my friend. A wine-bottle (— da —).

### Dialogo.

- |  |  |
|--|--|
| Per chi è questa bella scatoletta?   | È per mia cugina Emilia.                                   |
| Per quanto tempo ha (Ella) preso in affitto ( <i>rented</i> ) questa stanza? | L'ho presa per due mesi.                                   |
| Quando partirà, signor dottore?  | Partirò domani per Edimburgo.                              |
| Dove eri durante il carnevale?   | Ero a Roma presso uno zio.                                 |
| Ho sentito che Ella è stata in Italia, è andata fino a Napoli?               | No, sono andato fino a Firenze, dove mi fermai per affari. |
| Dove sta ( <i>lives</i> ) il tuo maestro di canto?                           | Vicino al municipio, in una casa nuova.                    |
| Partirà prima di domenica?   | Secondo ( <i>that depends</i> ).                           |
| Dove si trova la repubblica di San Marino?                                   | Tra Bologna ed Ancona, non lontano da Rimini.              |
| Avete agito conforme ai desideri dei vostri genitori?                        | Sì, e speriamo che essi saranno contenti di noi.           |
| E vero che sei caduto in mezzo alla strada?                                  | È vero, ma non mi sono fatto male.                         |
| Vai a scuola tutti i giorni?   | Sì, eccetto la domenica.                                   |
| Quanto danaro ha perduto?  | Circa duemila lire.  |
| Ha viaggiato molto?  | Sì, per mare e per terra.                                  |

### Reading Exercise.

Creso e Solone.

(Continuazione.)

Un giorno di festa solenne, vedendo che non arrivavano i buoi, i quali dovevano condurre al tempio di Giunone la

loro madre, i figliuoli attaccarono se stessi al giógo, e trassero il legno per alcune miglia. Quella sacerdotessa, compresa di gioia e di riconoscenza, supplicò gli dei d'accordare ai suoi figli quel che gli uomini potessero desiderare di meglio; fu esaudita. Dopo il sacrificio ambedue i suoi figliuoli, immersi in un dolce sonno, terminarono tranquillamente la loro vita. Si eressero loro delle statue nel tempio di Delfi.

«Dunque non mi conti nel número dei felici?» disse il re. «Sire», rispose il filosofo, «noi professiamo nel nostro paese una filosofia semplice, senza fasto e poco comune alla corte dei re. Conosciamo l'incostanza della fortuna e stimiamo poco una felicità più apparente che reale e per lo più troppo passeggera. La vita d'un uomo è tutt' al più di trenta mila giorni. Nessuno d'essi rassomiglia all'altro, e come non accordiamo la corona che dopo la lotta, così non giudichiamo della felicità d'un uomo che alla fine della sua vita.»

### Vocabulary.

<i>Dorcano</i>	should	<i>eressero</i> , P.	to erect
<i>condurre</i> (irr.)	to lead, to carry, to bring	rem. of <i>erigere</i> (irr.)	
<i>il tempio</i>	the temple	<i>contare</i>	to count
<i>attaccare</i>	to put to . . .	<i>professare</i>	to profess
<i>il giógo</i>	the yoke	<i>il fasto</i>	the pride
<i>trassero</i> , Pass.	to draw	<i>la corte</i>	the court
rem. of		<i>stimare</i>	to esteem
<i>trarre</i>		<i>apparente</i>	apparent, seeming
<i>il légno</i>	the carriage	<i>reale</i>	real
<i>il miglio</i> (Plur.)	the mile	<i>per lo più</i>	mostly
<i>le miglia</i> )		<i>passeggéro</i> , -a	ephemere, transitory
<i>la sacerdotessa</i>	the priestess	<i>tutt' al più</i>	at the utmost
<i>compresa</i>	filled with . . .	<i>esaudire</i>	to hear, to grant
<i>supplicare</i>	to pray (ardently)	<i>il sacrificio</i>	the sacrifice
<i>accordare</i>	to bestow	<i>immerso</i>	sunk
<i>potessero</i>	could	<i>accordare</i>	to adjudicate, to yield
<i>desiderare</i>	to desire		
<i>il sonno</i>	the sleep	<i>la lotta</i>	the combat, fight
<i>terminare</i>	to terminate, to end	<i>giudicare</i>	to judge.

## Thirty-third Lesson.

### Conjunctions.

Conjunctions join words and sentences together; they are either *copulative* or *adversative*, *simple* or *compound*.

— The Italian language has an abundance of these words; those most in use are given below:

*Note.*—Conjunctions marked by an asterisk (\*) require the Subjunctive mood. Many of them, however, govern the Indicative when the action expressed by the verb is represented as a fact admitting of no doubt.

### (a) Copulative Conjunctions.

\**Se* if. (See page 46.)

*che* that

*e* and

*e pure* } and yet  
*eppure* }

*e — e* } as well as  
*tanto — quanto* }

*quando* when

*come* as

\**finchè* till

*dopo che* after

*appena* } scarcely  
*a pena* }

\**supposto che* suppose, provided that . . .

*anche* also, too

*allorchè* then, when

*perchè* }

*poichè* }

*giacchè* }

*(posciacchè)* }

because, since

*sicchè* so that

\**acciocchè* } that, in order to . .  
\**affinchè* }

*(im)perocchè* } as, because  
*(im)perciocchè* }

\**prima che* before, sooner

\**quand'anche* though, although

*se anche* even if

*di maniera che* } so that  
*di modo che* }

*tosto che* } as soon as  
*súbito che* }

*però* though, however

*dunque* so, therefore

*quindi* therefore, consequently

*dacchè* because, since

*mentre* whilst, etc.

### (b) Adversative Conjunctions.

*Se* whether

*o* or

*o — o* either — or

*ovvéro* } or  
*ossia* }

*oppúre* }

\**purchè* provided

\**benchè* though,

\**sebbéne* although

\**ancorchè*

*pero* } however

*pertanto* }

\**quantunque* though, although

*nè — nè* neither — nor

*ora — ora* now — now

*anzi* on the contrary even,

*neppure* } not even [rather  
*nemmeno* }

\**senza che* without

*eziandio* } but also  
*ma anco* }

\**non ostante che* notwithstanding

\**per quanto*<sup>1</sup> however [ing

*perciò* nevertheless

*nullameno* } nevertheless  
*nientemeno* }

<sup>1</sup> *Per quanto* (adv.) always requires an adjective after it, as: *Per quanto fedele egli sia*, however faithful he be.



*altresi* besides  
*per altro* however

*ma* but.  
*eppùre* and yet.

### Remarks.

1. The interrogative *why?* is rendered by *perchè*, which also means *because*. Ex.: *Perchè non è venuta?* Why did you not come? *Perchè non potevo.* Because I could not. Frequently *perchè* also means *that*, denoting consequence, as: *La cosa è troppo chiara perchè potessi ingannarmi*, the matter is too evident *that* I could (= for me to) be mistaken. *Un abito fatto perchè duri a lungo*, a coat made so that it may (so as to) last long.

2. *Poichè* corresponds to the English *as* or *because*, and is placed at the beginning of the sentence, as: *Poichè non volete*, as (because) you will not (French: *Puisque vous ne voulez pas*).

3. *Dunque*, at the beginning of a sentence, means *thus*, *therefore*, *so*, as: *Dunque non verrò*, therefore (so) I shall not come. When following the verb, it is rendered by *but* or *so*, as: *Venite dunque, Signore!* So (but) come, sir! (French: *Venez donc, Monsieur!*)

4. *Se* means *if* and *whether*, as: *Se tu vieni*, if you come. *Non so, se verrà o no*, I don't know whether he will come or not.

5. *Quando* expresses a condition like *se*, but more generally, as: *Quando si dice la verità*, if (*when*) one speaks the truth. When denoting time, it corresponds to the English *when*, as: *Quando venite?* When do you come?

6. It is very important to distinguish *per* — *che* from *perchè*. *Per* — *che*, written as two words and separated by an adjective, means *however* . . ., for ex.: *Per grande che sia*, however great he may be. This conjunction always requires the *Subjunctive*.

7. The following conjunctival expressions require the verb in the Infinitive:

<i>a condizione di</i> on condition	<i>avanti di</i> before
that	<i>con patto di</i> on condition that
<i>a fine di</i> in order to	<i>lungi dal far</i> from
<i>a meno di</i> unless	<i>per paura di</i> for fear of.

### Vocabulary.

<i>Dispósto</i>	disposed, inclined	<i>proibire (-isco)</i>	to forbid
<i>prónto</i>	ready	<i>unire (-isco)</i>	to unite
<i>la sicurèzza</i>	the security	<i>il bugiárdo</i>	the liar
<i>l'assicurazióne</i>	the assurance	<i>invidiàre</i>	to envy
<i>la prestèzza</i>	the swiftness	<i>la mercanzia</i>	the ware
<i>la condizióne</i>	the condition	<i>lasciàre</i>	to leave

<i>menare</i>	to lead, guide	<i>per conse-</i>	consequently
<i>carta da lèt-</i>	letter-paper	<i>guenza</i>	
<i>tera</i>		<i>regolare</i>	to regulate, pay
<i>posso</i>	I can (from <i>potere</i> )	<i>prendere</i>	to take
<i>assicurare</i>	to assure, have	<i>prendere la via</i>	to go to law, en-
	registered	<i>della giusti-</i>	ter an action
<i>smarrirsi</i>	to go astray, lose	<i>zia</i>	against . . ,
	one's way	<i>soddisfare</i>	to satisfy
<i>taccia!</i>	be silent!	<i>l'educazione</i>	the education
<i>la cassa</i>	the box	<i>il progresso</i>	the progress.
<i>la partita</i>	the item		

### Reading Exercise. 59.

Se è ricco pagherà certo i suoi debiti. Se fosse ricco pagherebbe certo i suoi debiti. Si dice che abbia guadagnato molto danaro in America. Perchè non rispondi subito alla lettera di tua madre? Perchè non ho carta da lettera in casa. Mentre noi dormivamo, ha piovuto. Quand' anche non si abbiano più parenti in patria, vi si ritorna però volentieri. Cari figli! vi do questi anelli, uno a ciascuno, affinchè vi ricordiate di vostra madre. Perchè non è venuto suo nipote con Lei? Egli non parla nè francese, nè tedesco, e perciò ha preferito non venire. Al bugiardo non si crede, nemmeno quando dice la verità. L'Italia, dacchè è unita sotto un solo re, ha fatto grandi progressi nell'industria e nel commercio. Per bella che sia questa casa, io non la comprerei, perchè è troppo lontana dalla città. Siccome mio padre è molto ammalato, non posso lasciare la città prima di vederlo in via di guarigione. Appena egli arrivò a casa si mise (*lay down*) in letto, e prima che arrivasse il medico si sentiva già molto male. E pur si muove (*la terra*), diceva Galileo. Non l'ho finito per paura di farlo male. Lo lascerò a condizione di prenderlo domani.

### Traduzione. 60.

If you want to be happy, love (*Imperat.*) (the) virtue and shun (the) vice. I have seen [both] (*e—e*) his brother and (his) sister. If I had had faithful friends, I should not be (*transl.*: I were not *Cond.*) in this condition. Not knowing where your friend lives, I send you the books, that you [may] give them back to him before he leaves the city. I accompany you, that you may not lose your way (*transl.*: go astray) in the forest. He waited quietly till his friend returned (*cong. imp.*). I am ready to come to you as soon as I have done (*finire*) my task. If the weather be (*è*) fine, I shall be Paris this day week (*fra otto giorni*). Do but eat (*-pure*) these apples as long as there are any. Since railroads and steamers connect the different towns of Eu-

rope, one travels everywhere with the greatest safety and speed. Why do you not eat any meat? Because (the) meat is forbidden [to] me. I stayed in Paris as long as I had [any] money. Whilst you take a walk, I shall write a letter. I am ill, therefore I cannot go out. Although I requested him several times to pay this item, he has not even answered me. We have neither money nor friends; therefore we are not satisfied with our condition. Either you will pay me, or I shall enter an action against you (I will go to law). Although he has no fortune, yet he has given a good education to his children. He wants to, but he cannot. This is not my pen, but yours. Who will lend me a book? I am happy, if you only be happy. You will be happy, when you are doing (*fáccia*) your duty. However rich you may be, I do not envy you. Have your letter registered, that your brother [may] be sure to get it himself (*in persóna*).

### Dialogo.

- |   |  |
|---|--|
| Sei contento, amico mio?  | Lo sarei se avessi dei buoni libri.  |
| Se non Le occorre ( <i>If you do not want</i> ) altro ( <i>anything else</i> ), io posso dargliene. Ne vuole? | Gliéne sono molto grato ( <i>obliged</i> ).                                |
| Che cosa vuol (Ella) comperare, Signore?  | Vorrei ( <i>I should like to</i> ) comperare alcuni sigari.                |
| Verrà ( <i>will you come</i> ) (Ella) da me stasera?  | Verrò, purchè io non la incómodi.  |
| Come trova (Ella) l'acqua stamattina?   | È fredda come il ghiaccio.   |
| Che dice Gesù Cristo di quelli che amano la pace?   | Egli dice che saranno chiamati ( <i>called</i> ) figli di Dio.             |
| Che cosa vuole questo fanciullo?  | Ora vuol una cosa, ora un'altra.   |
| Andrà col treno o col piro-scafo?   | Siccome il tempo è bello, prenderò il piróscafo.                           |
| Che Le pare ( <i>What do you think of</i> ) del nuovo servo?  | Quatunque sia poco disinvolto ( <i>expert</i> ), sarà però meglio tenerlo. |
| Poichè non mi credete, non vi dirò più nulla.   | Chi Le ha detto che non credo quel che mi dice?                            |
| Non conosci neppur tu questo povero vecchio?  | Io Le credo benissimo.   |
| Da quando non vedeste più vostra cugina?  | No, nemmeno io.  |
|   | Dacchè è morta sua madre.  |

Suo figlio le sarà molto riconoscente dell'educazione che gli ha data.

Perchè dice, ch'io abbia fatto ciò?

Lo dovrebbe, ma invece non si ricorda più di me, come se non avessi fatto nulla per lui.

Non dico già che Lei lo abbia fatto, ma ho detto che lo credo capace di farlo.

## Reading Exercise.

### Il sofista convinto.

Il filósofo Diodoro pretendeva provare al médico Erófilo, che non vi era moto, con questo argomento: Se un corpo si muove, o si muove nel luogo dov'è, o nel luogo ove non è. Nel luogo dov'è *non* si muove, perchè nel tempo che vi è, riposa, e ciò che riposa non si muove. Poi non si muove dove *non* è, perchè dove non esiste non può esercitare nessun' azione: dunque niuna cosa è in moto. Il nostro filosofo cadde da cavallo e si slogò un braccio. Chiamò Erófilo, perchè glielo rimettesse. «O il vostro osso», gli disse allora il medico, «si è mosso nel luogo dov' era, o nel luogo ove non era. Nel luogo dove era non poteva muóversi, perchè ivi era in riposo; nel luogo dove non era non poteva muóversi, com'è chiaro. Dunque il vostro osso non si è mosso nè poco nè punto, e per conseguenza nemmeno slogato.» Diodoro allora disse: «Lasciamo i sofismi, e togliétemi questo dolore!»

### Vocabulary.

<i>Il sofista</i>	the sophist	<i>slogare</i>	to dislocate (a limb)
<i>convinto, (p.p.)</i>	to convince	<i>il dolóre</i>	the pain
from <i>convincere</i>		<i>chiamare</i>	to call, to send for
<i>preténdere</i>	to pretend	<i>perchè</i>	that
<i>il moto</i>	the motion, movement	<i>rimettesse, fr.</i>	here: to set a dislocated member
<i>l'argomento</i>	the argument	<i>rimettere</i>	(irr.)
<i>muóvo, fr.</i>	to move	<i>l'osso</i>	the bone
<i>muóvere</i>		<i>mosso, (p.p.) of</i>	to move
<i>il luógo</i>	the place	<i>muóvere</i>	
<i>ivi (for vi)</i>	there	<i>potera</i>	could
<i>riposare</i>	to repose	<i>chiaro, -a</i>	clear, evident
<i>esiste, fr. esiste</i>	to exist	<i>nè poco nè punto</i>	(not) at all
<i>esercitare</i>	to exercise	<i>per conseguenza</i>	therefore
<i>cadde, Pass. rem. of cadere</i>	to fall	<i>nemméno</i>	neither; nor

<i>il sofisma</i>	the sophism (a false argument that puts on the appearance of a true one)	<i>lasciare togliere</i> (irr.)	to let to take away from, to free from, to deliver.
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## Thirty-fourth Lesson.

### Interjections.

Interjections are indeclinable, like prepositions and conjunctions, and are employed to express emotions such as *joy, surprise, grief*, etc. Those most in use are:

<i>Ah!</i> ah!	<i>oh!</i> <i>ohé!</i> oh!
<i>ahi!</i> alas!	<i>deh!</i> alas!
<i>ehi!</i> } halloo!	<i>fuori!</i> begone!
<i>ehi!</i> }	<i>anzi!</i> on the contrary, even!
<i>ebbène!</i> well!	<i>bene!</i> well!
<i>oimè!</i> woe to me!	<i>benóne!</i> very well!
<i>olà!</i> oh!	<i>aiuto!</i> help!
<i>orsù!</i> courage!	<i>bravo!</i> -a! } well done!
<i>oh bella!</i> very well! capital!	<i>bravi!</i> -e! }
<i>oibò!</i> fie!	<i>all'erta!</i> alert! attention!
<i>possibile!</i> Good gracious!	<i>chi va là?</i> who goes there?
<i>avanti!</i> make haste!	<i>affè!</i> indeed! faith!
<i>evviva!</i> }	<i>su! su!</i> come! come!
<i>viva!</i> } hurrah! long live . . !	<i>via!</i> away! pshaw!
<i>bis!</i> encore!	<i>su! via! suvvia!</i> come now!
<i>zitto!</i> hush! peace!	<i>badate!</i> take care!
<i>animo!</i> }	<i>ehe peccáto!</i> what a pity!
<i>coraggio!</i> } come! courage!	<i>ma che!</i> nonsense!
<i>per Bacco!</i> }	<i>vergogna!</i> what a shame!
<i>corpo di Bacco!</i> } heavens!	<i>al ladro!</i> stop thief!
<i>guái!</i> woe!	<i>di grazia!</i> pray!

Besides these there are many compound expressions, as: *per l'amore di Dio*, for God's sake! *Vattene in* (or *alla*) *malora*, go to the deuce! etc. The Italian language abounds in interjectional phrases.

### Remarks.

*Zitto* und *bravo* are considered to be *adjectives*, the former sometimes, the latter always. They must therefore agree in gender and number with the person spoken to, thus:

*Brava!* Very well (to a lady).

*Bravi!* » » (to several gentlemen,  
or to gentlemen and ladies).



**Brave!** Very well (to several ladies).

**Zitta là, bugiarda!** Hold your tongue, liar that you are  
(to a woman).

*Spinsero l'uscio adagino zitti zitti.* (Manzoni.)

They opened the door quite softly, without the slightest noise.

If in exclamations an *adjective* is connected with a *pronoun*, the adjective mostly *precedes* in Italian, and the pronoun follows in the *accusative*, as:

Wretch that I am! *Oh, misero me!*

Alas, the poor girls! *Oh, poverette loro!*

If with an adjective or a substantive a *proper name* be connected, the prep. *di* is placed before the latter; if instead of a proper name a common *substantive* is used, *di* is followed by the *indefinite article*, as:

*Quel zólico di Bernardo!* (Manzoni.)

This rude Bernhard! That impudent Bernhard!

*Quello spensierato d'Attilio!* (Manzoni.)

This frivolous Attilio! What a thoughtless fellow, this Attilio is!

*Quella bugiarda di Colombina!* (Goldoni.)

This mendacious Colombine!

*Quell'asino d'un calzolaio!*

What an ass of a shoemaker!

### Vocabulary.

<i>Giuráre</i>	to take an oath	<i>la fáccia</i>	the face
<i>ardíre</i>	to dare	<i>il buffóne</i>	the buffoon, clown
<i>il cocchiére</i>	} the coachman	<i>la sventúra</i>	the misfortune
<i>il retturíno</i>		<i>il mirácolo</i>	the miracle
<i>la vendétta</i>	the vengeance	<i>regaláre</i>	to present with
<i>stúpido</i>	stupid	<i>l'impostóre</i>	the impostor, hypocrite
<i>il facchíno</i>	the carrier, porter		
<i>affrettársi</i>	to hasten	<i>lo scioperáto</i>	the idler
<i>impudénte</i>	impudent	<i>l'avvocáto</i>	the advocate, lawyer
<i>annegársi</i>	to be drowned		
<i>il barcaiólo</i>	the barge-master, gondolier	<i>l'oratóre</i>	the orator
		<i>il ciarlóne</i>	the talker
<i>víncere</i>	to win (a battle)	<i>smascheráre</i>	to unmask.

### Reading Exercise. 61.

Orsù! amici, giuriamo vendetta! Deh, lasciarmi in pace! Via di qua, impostore! Zitto! zitto! non parlare! Oh, infelice te! Perchè hai creduto a quello scioperato d'Andrea? Zitte là, ragazze! Evviva la nostra regina! Ebbene, che cosa faremo? Per Bacco! Non avrei mai creduto che Lei fosse un avvocato sì valente. Olà, barcaiolo! venite qua colla vostra

barca! Animo! non sarà così difficile come pensate! O bella! posso fare del mio danaro quel che mi piace. Avanti, avanti, non posso aspettare. Oibò, che brutta faccia! Gran Dio, che sventura! Eh, Signori, affrettatevi! Deh, sentite! Che bella canzonetta! Bravi tutti! Fuori! fuori! Dio sia lodato! siamo salvi! Aiuto! un ragazzo annega! Oh che miracolo! Come sia? Affè, credeva che Ella fosse ammalata. Perchè non si è mai lasciata vedere in tutto l'anno? Al ladro! al ladro! — Vergogna!

### Traduzione. 62.

Courage, friends, and we shall win [the battle]! Is it possible that a man can be so daring (*ardito*)? Help! The unhappy [man] will be drowned! That impudent William has told me a falsehood! Begone, or I shall call [for] the footman! Woe (to you), if you dare tell him one word! That coxcomb of a lawyer has told me, nevertheless (*pure*), that you wanted to speak [to] me. Oh, the unhappy [persons]! They will all be lost! Hold your tongue' (*transl.* be silent), you talker! You well know that I do not believe you! Well done, boys! Be silent, hypocrite! Do you not see that mamma (*la mamma*) is there? Good gracious! I should never have thought that you were such a mighty (*sì valente*) speaker! For heaven's sake! do not forsake me in this misfortune: Make haste! This coachman has no time to wait! *To the good health* (*evviva*) [oi] our friends! This stupid porter has brought me the box of another gentleman.

## Thirty-fifth Lesson.

### Irregular Verbs.

Before beginning with the irregular verbs, we must note some *poetical* deviations in the conjugation of verbs, both regular and irregular. These anomalies are:

1. In the 3rd *Plur.* of the *Past Definite* of the 1st conjugation the contraction —*aro* for —*árono* is frequently met with; thus:

*Compráro* they bought, for *comprárono*.

2. In the *Past Definite* of the 3rd conjugation the 3rd pers. *Sing.* terminates in —*ío* (for —*ì*), and the 3rd *Plur.* in —*tro* (for —*írono*), thus:

*Sentío* (=sentì) he felt.

*Sentíro* (=sentírono) they felt.

3. In the *Conditional Mood* of *all three* conjugations the 3rd pers. *Sing.* has often —*ia* instead of —*ebbe*, and the 3rd *Plur.* —*iano* or —*ébbono* instead of —*ebbero*, as:

*Credéria* (= *crederebbe*) he would believe.

*Ameriano* or *amerébbono* (= *amerebbero*) they would love.

Verbs deviating from the three regular conjugations are called *irregular*. This deviation can be twofold—i.e.:

1. The *root remains unaltered*, but instead of the regular terminations the verb assumes irregular inflexions, as: *venire* to come; *Past Def. venni* (instead of *veni*).

2. The *root as well as the terminations are altered*, as: *morire*, to die; *Pres. io muoio*, I die (inst. of *moro* or *morisco*).

*N.B.*—Without being really irregular, many verbs in the *Past Definite* take a *double* form, one in *ei* and the other in *etti*. Examples:

<i>credere</i> to believe.		<i>temere</i> to fear.	
credéi I believed, and credétti		teméi I feared, and temétti	
credésti		temésti	
credé » credétte		temé » temétte	
credémmo		temémmo	
credéste		teméste	
credérono » credéttero.		temérono » teméttero.	

As may be seen, the irregularity of these verbs is in the *1st* and *3rd pers. Sing.* and the *3rd pers. Plur.* only. By far the greater number of irregular verbs deviate merely in the *Past Definite* and *Past Participle*, less frequently in the *Future*, and very rarely in the *Present*. The student should bear in mind the following rules:

1. When the *Past Definite* is irregular, the irregularity affects only the *1st* and *3rd pers. Sing.* and the *3rd pers. Plur.* Thus *piacere*, to please, forms:

1st Io piacquì I pleased	noi piacémmo.
tu piacésti	voi piacéste
3rd egli piacque	eglino piacquero.

2. When the *Future* is irregular, the *Conditional* is also irregular: thus from *morire*, to die:

*Fut.*

Io **morro** I shall die  
tu **morrai** etc.

*Concl.*

Io **morrei** I should die  
tu **morresti** etc.

Verbs having other irregular tenses besides the *Past Definite*, *Future*, and *Past Participle*, are called *anomalous verbs*, **verbi anómali**.

*Irregular verbs of the*

## First Conjugation.

Derivative and compound verbs are conjugated like the *simple*. Exceptions are noted. Tenses not given here are *regular*.

1. **Andáre** to go.

*Pres. Ind.* **Vado** or *vo, vai, va*, **andiamo**, **andáte**, **vanno**.

*Fut.* **Andrò** (also *anderò*), **andrai**, etc.

*Pres. Subj.* **Ch'io vada, vada** (*vádi*)<sup>1</sup>, **vada**, **andiamo**, **andiate**, **vádano**.

*Imperat.* **Va, váda**, **andiamo**, **andiate**, **vádano**.

*Past Part.* **Andato**.

2. **Dáre** to give.

*Pres. Ind.* **Do, dai, dà, diámo, date, danno**.

*Past Def.* **Diçdi** (*detti*), **desti**, **diçde** (*diç, dette*); **demmo**, **deste, diçdero** (*diçerono, dëttero, denno*).

*Fut.* **Darò, darai**, etc.

*Condit.* **Darei**, etc. *3rd Plur.* **darébbero** (*darébbono*).

*Imperat.* **Dà, dia, diamo, date, diano**.

*Pres. Subj.* **Dia, dia** (*dii*), **dia, diamo, diate, diano** (*diçno*).

*Impf. Subj.* **Dessi**, etc. *3rd Plur.* **déssero** (*déssono*).

*Gerund.* **Dando**. *Past Part.* **dato**.

3. **Stáre** to stand, also: to be in health, to live, etc.

*Pres. Ind.* **Sto, stái, sta, stiamo, state, stanno**.

*Past Def.* **Stetti, stesti, stette, stemmo, steste, stettero**.

*Fut.* **Starò**, etc.

*Imperat.* **Sta, stia, stiamo, state, stiano**.

*Pres. Subj.* **Stia, stia** (*stii*), **stia; stiamo, stiate, stiano** (*stiçno*).

*Impf. Subj.* **Stessi**, etc. *3rd Plur.* **stéssero** (*stéssono*).

*Condit.* **Staréi, staresti**, etc. *3rd Plur.* **starébbero** (*starébbono*).

*Gerund.* **Stando**. *Past Part.* **Stato**.

*Remarks.*—1. The compounds of *dare* are *regular*, if their Infinitive has *more than three syllables*; thus *circondare*, to

<sup>1</sup> Forms in parenthesis ( ) are less used, or are poetical.

surround, forms in the Present: *circóndo*, *circóndi*, *circónda*, etc., and not *circondò*, *circondúi*, *circondà*, etc. Those which have but *three* syllables, are conjugated like *dare*; thus *ridare* (to give again), Pres.: *ridò*, *ridai*, *ridà*, etc. (and not *rido*, *ridi*, *rida*, etc.)<sup>1</sup>.

2. Verbs ending in *stare* are *regular*, as: *costare* to cost, Pres. *cósto*, *cósti*, *cósta*, etc. Except *sottostare*, to be beneath, and *sovrastare* (*soprastare*), to be above, which follow *stare*.<sup>2</sup> As to *contrastare*, the question is whether it means *to oppose*, *to resist*, or *to deny*, *to dispute*, *to refuse*. In the first meaning it is *irregular*, in the latter *regular*.

3. Of the compounds of *andare*, only *riandare*, when meaning *to examine*, is *regular*. In the signification of *to return* or *to go back* it is conjugated like *andare*, as: *rivado*; it is, however, but rarely used.<sup>3</sup> *Andársene* (to go away) is conjugated like the reflective verbs; therefore: *me ne vado*, *te ne vai*, etc. Imper. *váttene* begone.

### Traduzione. 63.

Where are you going (*transl.* goest thou)? I am going (*transl.* go) home. Yesterday we *went* to the theatre, and to-morrow we *shall go* to the concert. *Do go* (pol. f. with *pure*)! May I *go* with her? Where are you going, gentlemen? We *should go* to the garden if we had time. If you *would go* with him, I should *give* you a tip (*mância*, f.). *Begone* (2nd Plur.)! Go to the right [hand]! We shall go to the left. How *is* your mother (fr. *stare*)? She *would feel* (fr. *stare*) better if it were warmer. *Stay* (2nd Sing.) there (*lì*) and do not speak! Where *are* you *living*, gentlemen? We *live* outside the town. Why *dost* thou not give me my book? I beg your pardon (*mi scusi*), I *have* already *given* it to you long ago (*da molto tempo*). *Give* (2nd Sing.) me (*—mì*) my hat! *Do not give* me so much money; I (*ne*) have enough. *Give* me your (= the) hand! I *gave* (Impf.) him three marks every day. If I *gave* you money, your brother would also ask me for some. These gentlemen *give* too much money to the footman. I do not like (fr. *volere*) them to give [*transl.* that they *give* (Cong.)] him so much money. The river *surrounds* the town on (*da*) three sides (*lato*, m.). The courtiers *surrounded* (Pret.) the king and the queen. He *gave* (Pret.) me *back* the money which I *had given* him. How much

<sup>1</sup> Some verbs in *-dare* are not derived from *dare*, and are, therefore, *regular*. Such are *secondare*, to assist, and *ridondare*, to overflow.

<sup>2</sup> But also *regular*: *Le volte celesti che sovrástano l'universo* (Ugo Foscolo).

<sup>3</sup> *Rivò* in lieu of *rivado* is not admissible.



*does* this hat *cost*? It *cost* (*Past def.*) me seven marks. He *disputed* the heritage (*credità*) with his brother. We *disputed* the ground with the enemy as long as (*finchè*) we could (here *Indic.*). When he *went* home, he *reflected* over the words (which) he had heard against his father. Fare (*fr. stare*) well, sir!

## Second Conjugation.

*Rule.*—When the *final consonant* of the *stem* is changed in the *Present* (*potere* — *posso*), the *new consonant* is retained in the 1st and 3rd *Plur.* of this tense and through the whole *Present Subjunctive*. Example:

*Solère* to be accustomed, to use.

<i>Pres.</i>	<i>Soglio</i> —	<i>sogliamo</i>	<i>Subj.</i>	<i>Ch'io soglia</i> —	<i>noi sogliamo</i>
	<i>suqli</i>	<i>solete</i>		<i>che tu soglia</i>	<i>etc.</i>
	<i>suqle</i>	<i>sogliono</i>		<i>ch'egli soglia.</i>	

Verbs ending in *ère*<sup>1</sup>.

### 1. *Cadère* to fall.

*Pres. Ind.* *Cado, cadi, cade, cadiamo, cadète, cádono.*

*Past Def.* *Cáddi, cadesti, cadde, cademmo, cadeste, cáddero.*  
(This verb has also the regular forms *cadèi* and *cadetti*).

*Fut.* *Cadrò, etc.*

*Pres. Subj.* *Ch'io cada, cada, cada (caggia); cadiamo (caggiamo), cadiate, cádano (caggiano).*

*Impf. Subj.* *Cadessi, etc.*

*Imperat.* *Cadi, cadete (Cada, pol. f.).*

*Past Part.* *Caduto.*

*N.B.*—This verb is conjugated with the auxiliary *essere*. Thus also *accadère* to be done, to happen.

### 2. *Dolere* to smart, to pain (usually *dolèrsi* to complain).

*Pres. Ind.* *Dolgo, duqli, duqle; dogliamo, dolète; dolgono.*

*Past Def.* *Dqlsi, dolesti, dqlse; dolemmo, doleste, dqlsero.*

*Fut.* *Dorrrò, dorrai, etc.*

<sup>1</sup> The student should carefully distinguish on which *e* the stress lies, whether on the *penultimate*, as in *dovère, vedere*, etc., or on the *antepenultimate* (*diféndere, préndere*), as there is nothing more offensive to the Italian ear than to hear these verbs badly accentuated. Some Latin verbs have *displaced* their accent in Italian. Thus (Lat.) *cádere*, (Ital.) *cadère*; (Lat.) *movère*, (Ital.) *muóvere*. Good Italian dictionaries indicate the correct accentuation in all doubtful cases.

*Pres. Subj.* Ch'io *dolga*, etc., che noi *dogliamo*, *dogliate*, *dol-gano*.

*Impf. Subj.* Dolessi, etc.

*Past Part.* *Doluto* (mi sono doluto, I have complained, seldom used).

### 3. *Dovére* to be obliged.

*Pres. Ind.* *Dèvo* (dèbbo, dèggio), I must, *dèvi* (dèj), *dève* (dèbbe, dèe); *dobbiamo*, *dovete*, *devono* (dèb-bono).

*Past Def.* *Dovéi* and *dovetti*, etc.

*Fut.* *Dovrà*, *dovrài*, etc.

*Pres. Subj.* Ch'io *dèbba*, etc., *dobbiamo*, *dobbiate*, *dèbbano*.

*Impf. Subj.* *Dovessi*, etc.

*Past Part.* *Dovuto*.

### 4. *Parére* to seem<sup>1</sup> (with *éssere*).

*Pres. Ind.* *Páio*, *pari*, *pare*; *pariámo* (paiamo), *paréte*, *páiono* (párono).

*Past Def.* *Párvi*, *paresti*, *párve*; *paremmo*, *pareste*, *parvero*.

*Fut.* *Parrò*, *parrái*, etc.

*Pres. Subj.* Ch'io *páia*, etc.

*Impf. Subj.* *Paressi*, etc.

*Past Part.* *Parso* (paruto).

### 5. *Piacére* to please (with *éssere*).

*Pres. Ind.* *Piáccio*, *piaci*, *piace*; *piacciamo*, *piacéte*, *piácciono*.

*Past Def.* *Piáqui*, *piacésti*, *piáque*; *piacémmo*, *piacéste*, *piáquero*.

*Fut.* *Piaceró*, etc.

*Pres. Subj.* Oh'io *piáccia*, etc.

*Impf. Subj.* *Piacessi*, etc.

*Past Part.* *Piaciuto*.

**N.B.** — In the same manner are conjugated *giacére* to lie, to be stretched, and *tacére* to be silent.

### 6. *Potére* to be able.

*Pres. Ind.* *Pòsso* I can, *puói*, *può*; *possiamo*, *potéte*, *pòssono* (ponno).

*Past Def.* *Potéi* and *pottetti* (like *crédere*).

*Fut.* *Potrò*, *potrái*, etc.

<sup>1</sup> Several forms of *parere* — e.g., *pariamo*, *pariate*, *pari*, etc. — are identical with some forms of the verb *parare*, to adorn, etc. or with other words like *parete*, wall, *parente*, relation, etc. Whenever misconception might arise, the corresponding form of *sembrare*, to seem, should be preferred; but both verbs are mostly used impersonally, and followed by the *Subjunctive*.

*Pres. Subj.* Ch'io possa (possì) etc.

*Impf. Subj.* Potessi, etc.

*Past Part.* Potuto.

### 7. Rimanére to remain, to stop.

*Pres. Ind.* Rimángo, rimani, rimane; rimaniamo, rimanéte, rimángono.

*Past Def.* Rimássi, rimanésti, rimase, etc.

*Fut.* Rimarrò, etc.

*Pres. Subj.* Ch'io rimánga, rimanga, rimanga; rimaniamo, rimaniate, rimángano.

*Impf. Subj.* Rimanessi, etc.

*Imperat.* Rimani, rimanéte. (*Rimanga*, polite form.)

*Past Part.* Rimasto.

### 8. Sapére to know.

*Pres. Ind.* So, sái, sa; sappiámo, sapéte, sánno.

*Past Def.* Sèppi, sapésti, sèppe; sapèmmo, sapéste, sèppero.

*Fut.* Saprà, saprái, saprà, etc.

*Pres. Subj.* Ch'io sappia, sappi (sáppia), etc.; sappiamo, sappiate, sáppiano.

*Impf. Subj.* Sapessi, etc.

*Imperat.* Sappi, sappiate. (*Sáppia*, pol. f.)

*Past Part.* Sapúto.

9. Sedére (essere seduto, assiso), to be seated; *seders* to sit down.

*Pres. Ind.* Siédo (seggo), siédi, siéde; sediámo (seggiámo), sedéte, siédono (séggono).

*Past Def.* Sedéi and sedétti (like *crédere*).

*Fut.* Sederò (sedrò), sederái, etc.

*Pres. Subj.* Ch'io siéda (séggá), etc., sediámo (seggiámo), sediate, siédano (séggono).

*Impf. Subj.* Sedéssi, etc.

*Imperat.* Siédi; sedete. (*Sieda* or *segga*, pol. f.)

*Past Part.* Sedúto; assiso.

10. Solére to be accustomed. (See the Defective verbs, *Lesson thirty eight, solere*.)

### 11. Tenére to hold, to keep.

*Pres. Ind.* Téngo, tiéni, tiéne; teniámo, tenéte, téngono.

*Past Def.* Ténni, tenésti, ténne, etc.

*Fut.* Terró, terrái, terrà, etc.

*Pres. Subj.* Ch'io ténga, etc., teniámo, teniáte, téngano.

*Imperat.* Tiéni; tenéte. (*Ténga*, pol. f.)

*Past Part.* Tenúto.

## 12. Valére to be worth.

*Pres. Ind.* Válgo, váli, vále; *vagliámo*, valéte, *válgono* (*vágliono*).

*Past Def.* Válsi, valésti, etc.

*Fut.* Varrò, etc.

*Pres. Subj.* Válga (*vágli*a), etc., *vagliámo*, *vagliáte*, *válgano* (*vágliano*).

*Impf. Subj.* Valéssi.

*Imperat.* Váli, valéte. (*Válga*, pol. f.)

*Past Part.* Valúto (poet., *valso*).

## 13. Vedére to see.

*Pres. Ind.* Védo (*veggo*), védi (*ve'*), véde; *vediámo*, vedéte, *védono* (*véggono*).

*Past Def.* Fídi, vedésti, *vide*; *vedémmo*, vedéste, *videro*.

*Fut.* Vedrò, etc.

*Pres. Subj.* Ch'io véda (*végg*a), etc., *vediámo*, *vediáte*, *védano* (*véggano*).

*Impf. Subj.* Vedéssi, etc.

*Imperat.* Védi (*ve'*); vedéte. (*Véda*, pol. f.)

*Gerund.* Vedéndo (*veggéndo*).

*Past Part.* Visto (or *veduto*).

## 14. Volére to be willing.

*Pres. Ind.* Voglio (*vo'*), *vuqi*, *vuqle*; *vogliámo*, voléte, *vogliano*.

*Past Def.* Vólli, volésti, *vólle*, etc.

*Fut.* Vorrò, *vorraí*, etc.

*Pres. Subj.* Ch'io vógli*a*, etc.

*Impf. Subj.* Volléssi.

*Past Part.* Volúto.

## Traduzione. 64.

Yesterday I *fell* (*Pass. rem.*) from the stairs, and to-day I cannot walk (*camminare*) well. <sup>2</sup>Thou wilt fall if thou dost not take care (fr. *badare*). The leaves fall from the trees; (the) autumn (*l'autunno*) is drawing near (*transl.* approaches) (fr. *avvicinarsi*). <sup>3</sup>The gallant [ones] (*i prodi*) died (*cadere, Pass. rem.*) for their country. Did you fall [*transl.* have (*essere*) you fallen], child? <sup>4</sup>On this railway many accidents have happened (*accadere*) already. I am sorry (fr. *dolere*) to be obliged to tell you this news. <sup>5</sup>I have a headache (*transl.* the head aches me). He has complained (in this case *lagnato*) of your unkindness (*scortesía*, f.). <sup>6</sup>Do not complain of every trifle (*bagatella*, f.)! You must do as I told you (*transl.* what I have ordered you). <sup>7</sup>(The) men must love each other (*Pl.*). All [men] must obey the laws. Indeed, I do

not know if I shall (*Cong.*) go there. *Should I be compelled* to die, I *could* speak otherwise (*diversamente*). You do not *seem* (see the note p. 158) to know what you ought to do. It *seemed* to me that the door was shut (*chiuso*). *Be silent* (2nd Plur.)! *Be silent* (2nd Sing.)! *Be silent* (pol. form)! Why have you *concealed* (fr. *tacere*) the truth? Do only (*pure*) speak! I *shall* be *silent*. The watch which you *gave* (*Past def.*) him *pleased* him much. If these flowers *would* please her, I *should* give them to her. The book would please me if the narration (*il racconto*) did not seem so improbable. Thou *canst* come with me. I *could* (*Past def.*) not come yesterday; I had to remain at home with my mother, who is ill. If we *could* do as (what) we *like* (*volere*), we should not yet be satisfied. My travelling-companions (*compagno di viaggio*) *remain* in Florence; I *shall remain* in Rome. *Stay* (pol. f.) where you are! My brother stayed (*remained*) till 11 o'clock. Do you (pol. m.) *know* what he has done? I only know that he has not kept (*mantenere*) [his] word. We know more than we *say*. *Mind* (fr. *sapere*, pol. m.) that I shall not endure (*soffrire*) your impertinence (*impertinenza*)! Where is your sister sitting? She *sits* there, where the other ladies *sit*. I sit down by the side of my mother. This honest young man maintained his (*la*) mother [for] several years (*per molti anni*) by his own (*col proprio*) work. If I get (*ottenere*) this place, I [will] always stay here. Do you know to whom this palace belongs (*appartenere*)? No, I do not know to whom it belongs (*Conj.*). Take a seat (*sedersi*), Miss (X)! My mother will soon come (*verrà*). I kept (*Pass. rem.*) the promise (*promessa* f.) which I had made you. I *avail myself* (fr. *valersi*) of this opportunity (*opportunità*, f.) to write you a few lines (*riga*). How much is this banknote (*biglietto di banca*) worth? Dost thou see that cloud (*nuvola*, f.)? I *see* it now, but before I *did* not see (*Impf.*) it. I *saw* (*Past def.*) your brother yesterday; he *wanted* (*volere*, Imperf.) to go and see you (*venire a trovare*). These fools *do not see* that they will never succeed (fr. *riuscire*) thus (*così*). Did you (didst thou) not *see* that I was here? *Will* (fr. *volere*) you give me your pencil? I *will* give it to you, but you *must* give it back to me (fr. *restituire*). I *would* (*Past def.*) not do what he asked (*chiese*) me. Did your aunt know that you intended to go (*would go*) with me into the country? Certainly she did (know it). I should like to write to my friend in Milan (*Milano*), but I do not know his address (*indirizzo*).



Verbs ending in *ċre* (short *e*) or with *contracted Infinitive*.

1. *Bévere* or *bere* to drink.

<i>Pres. Ind.</i>	Bévo, bévi, béve; beviámo, bevéte, bévono.
<i>Imperf.</i>	Bevévo, bevévi, bevéva, etc.
<i>Past Def.</i>	Bevétti (bévvi), bevésti, bevétte (bévve); bevémmo, bevéste, bevéttero (bévvero).
<i>Fut.</i>	Berrò, berrái (also <i>beverò</i> ), etc.
<i>Pres. Subj.</i>	Ch'io beva, etc.; beviámo, beviáte, bévano.
<i>Impf. Subj.</i>	Bevéssi.
<i>Imperat.</i>	Bévi; bevéte. ( <i>Béva</i> , pol. f.)
<i>Gerund.</i>	Bevéndo.
<i>Past Part.</i>	Bevúto.

2. *Dire* (contr. from *dicere*) to say, to tell.

<i>Pres. Ind.</i>	Dico, dici, dice; diciámo, dite, dicono.
<i>Imperf.</i>	Dicevo, etc.
<i>Past Def.</i>	Dissi, dicesti, disse, dicemmo, diceste, dissero.
<i>Fut.</i>	Dirò, dirái, etc.
<i>Pres. Subj.</i>	Ch'io dica, etc., diciamo, diciate, dicano.
<i>Impf. Subj.</i>	Dicessi, etc.
<i>Imperat.</i>	Dì; dite. ( <i>Dica</i> , pol. f.)
<i>Gerund.</i>	Dicendo.
<i>Past Part.</i>	Detto.

3. *Fare* (contr. from *fácere*) to do, to make.

<i>Pres. Ind.</i>	Fo ( <i>fúccio</i> ), fái, fa; facciámo, fáte, fánno.
<i>Imperf.</i>	Facévo.
<i>Past Def.</i>	Féci, facésti, féce, facemmo, faceste, fécero.
<i>Fut.</i>	Farò, etc.
<i>Pres. Subj.</i>	Fáccia, etc.
<i>Impf. Subj.</i>	Facéssi, etc.
<i>Imperat.</i>	Fa; fate. ( <i>Fáccia</i> , pol. f.)
<i>Gerund.</i>	Facendo.
<i>Past Part.</i>	Fatto.

For the *poetical* and *antiquated* forms of this verb see the *List* at the end of this book.

4. *Pórre* (formerly *pónere*) to put.

<i>Pres. Ind.</i>	Póngo póni, póné; poniámo, ponéte, póngono.
<i>Imperf.</i>	Ponévo, etc.
<i>Past Def.</i>	Pósi, ponésti.
<i>Fut.</i>	Porrò, porrái.
<i>Pres. Subj.</i>	Ch'io póngá, etc., poniámo, poniáte, póngano.
<i>Impf. Subj.</i>	Ponéssi.
<i>Imperat.</i>	Póni; ponéte. ( <i>Póngá</i> , pol. f.)

*Gerund.* Ponéndo.

*Past Part.* Pósto.

**N.B.**—Likewise: *comporre* to compose, and all other compounds of *porre*.

5. *Scégliere* (poet. contr. *scérre*) to choose.

*Pres. Ind.* *Scélgo*, scégli, scéglie; scégliámo, scegliéte, *scélgono*.

*Past Def.* *Scélsi*, scegliésti, *scélse*, etc.

*Fut.* *Sceglièrò*.

*Pres. Subj.* Ch'io scélga (scéglia), etc.; scegliámo, scegliáte, *scélgano* (scégliano).

*Imperf.* Scegliéssi, etc.

*Imperat.* Scégli; scegliéte. (*Scélga*, pol. f.)

*Gerund.* Scegliéndo.

*Past Part.* Scélto.

**N.B.**—Likewise: *sciogliere* (contr. *sciorre*) to dissolve, and its compounds, as: *disciogliere*, *prosciogliere*, etc.; *cogliere* (contr. *corre*) to gather, and its compounds, as: *raccogliere* to get in the harvest, to reap; *togliere* (contr. *torre*) to take away, and its compounds, as: *distogliere* or *distorre* to turn away.

6. *Spégnere* to extinguish.

*Pres. Ind.* Spéngo (*spégno*), spégni, spégne; spegnámo, spegnéte, *spéngono*.

*Past Def.* *Spénsi*, spegnesti, *spénse*, etc.

*Fut.* Spegnerò, etc.

*Pres. Subj.* Ch'io spénga (*spégna*); spegnámo, spegnáte, spén-

*Past Part.* [gano.

**N.B.**—Likewise: *cingere* to gird; *spingere* to push forward; *stringere* to press; *tingere* to dye, and compounds. Besides:  *fingere* to feign; *frangere* (poet.) to break; *giungere* to arrive, catch up; *mungere* to milk; *piangere* to weep; *pingere* to paint; *pungere* to prick.

7. *Trárre* (contr. from *tráere*) to draw, to pull.

*Pres. Ind.* *Trággo*, trái, tráe; traiámo (traggiamo), traéte, *trággono*.

*Imperf.* Traévo.

*Past Def.* *Trássi*, traésti, *trásse*, etc.

*Fut.* Trarrò, trarrái, etc.

*Pres. Subj.* Ch'io trágga, etc., traiámo, traiáte, trággano.

*Impf. Subj.* Traéssi, etc.

*Imperat.* Trái; traéte. (*Trágga*, pol. f.)

*Gerund.* Traéndo.

*Past Part.* *Tratto*.

**N.B.**—Likewise: *attrárre* to attract; *contrarre* to contract, etc.

## Traduzione. 65.

What are you (*art thou*) *drinking*? I am *drinking* a glass of beer. Yesterday I also drank [of] this beer, and it agrees with me well (*c mi fa bene*). We have had (tr. drunk) chocolate (*cioccolata*, f.). Will you take (drink) a glass of wine with me? I shall willingly drink a glass of wine. Let us drink to the health of our king! What do you say? I say nothing, and I have said nothing. Tell the cook (*la cuoca*) that we shall dine (*pranzare*) at two o'clock to-day. He told me that his brother had (= was) arrived (*Ind. Imp.*). Saying (*Ger.*) these words, he took (= drew) the letter from his pocket (*di tasca*) and showed it to us all. God bless (*Imperat.*) your work! We do what we can, what more do you wish [*transl.* what will you more (*di più*)]? I made him (*Past def.*) reproaches (*rimprovero*), but all was in vain (*inútile*). Do me the favour to tell me which cloth (*stoffa*, f.) you have chosen. Have you done your translation? I am doing it this moment. After dinner (*Questo dopo pranzo*) I shall do the rest. Put the flower-pot (*vaso da fiori*) here (*qua*)! The mayor (*Il sindaco*) will lay the first stone (*la pietra*) of the new town-hall. Take off your hat and your overcoat, and sit down! Which gloves do you choose? I shall choose the yellow and the black [ones]. I have chosen several books, but I should like to know before what they cost. I extinguished the lamp when it became (*farsi*) day. What should we do if our uncle would not draw us from this embarrassment (*impaccio*)? Your cigar (*sigaro*, m.) is out (tr. extinguished) (fr. *spégnersi*); will you [have] another? The merchant drew (*Pass. rem.*) three bills on (*su*) London, and two on Berlin. We have explained to him how the matter stands (*stare*), now he must tell us what we are to do [must do] under (*in*) the circumstances (*circostanza*).

## Third Conjugation.

The number of verbs in *ire* that form the *Present only* in -o (regul.) is very limited. They are:

*Bollire* to boil  
*consentire* to consent  
*cucire* to sew  
*divertire* to amuse  
*dormire* to sleep  
*fuggire* to fly  
*investire* to invest

*partire* to depart  
*pentirsi* to repent  
*sdruscire* to unsew  
*seguire* to follow  
*sentire* to feel  
*servire* to serve  
*soffrire* to suffer

*sortire* to go out; to obtain      *tossire* to cough  
*sovvertire* to subvert              *vestire* to clothe.

**N.B.**—*Partire* (better *ripartire*) when meaning to divide, forms *partisco*, and when meaning to depart forms *parto*. *Sortire* forms *sortisco*, etc., I obtain, I choose by sort . . ., and *sorto*, I go out. The compounds generally follow the conjugation of the simple verbs; only the compounds of *sequire*, as: *eseguire* to execute; *consequire* to obtain, etc. prefer *-isco*.

The following verbs form the Present both in *o* and in *-isco*, yet the ending *o* is preferable in colloquial language:

<i>Aborrire</i> to abhor	<i>nutrire</i> to feed
<i>applaudire</i> (obsol. <i>applaudere</i> )	<i>partire</i> to depart (- <i>o</i> ); to divide (- <i>isco</i> ).
to applaud	
<i>assorbire</i> to absorb	<i>patire</i> to suffer (- <i>o</i> is poet.)
<i>avvertire</i> to advertise	<i>perire</i> to perish (- <i>o</i> is obsol.)
<i>convertire</i> to convert	<i>pervertire</i> to pervert
<i>ferire</i> to wound <sup>1</sup>	<i>putire</i> to stink (- <i>o</i> obsolete)
<i>garrire</i> to sing (of birds)	<i>ruggire</i> to roar
<i>inghiottire</i> to swallow	<i>sovvertire</i> to overthrow, to subvert
<i>lambire</i> to lick (- <i>o</i> is poet.)	
<i>languire</i> to languish	<i>salire</i> to go up . . .; to mount
<i>mentire</i> to lie	(see 3, page 166).
<i>muggire</i> to bellow, to roar	

### Third Conjugation.

#### 1. Apparire to appear.

*Pres. Ind.* Apparisco (appáio), apparisci, apparisce (appáre);  
 appariamo, apparíte, appariscono (appáiono).

*Past Def.* Apparvi (apparíi), apparísti, appárve (apparí), etc.

*Pres. Subj.* Ch'io apparisca (appáia) etc.; ch'eglino appariscano (appèiano).

*Imperat.* Apparísci; apparíte<sup>2</sup>.

*Past Part.* Appárso.

**N.B.**—Likewise: *comparire* to appear; *sparire*, *scomparire* to vanish, to disappear; *trasparire* to shine through, etc.

**Note.**—The student should be careful not to mistake certain forms of this verb for those of *apparare* to apparel, and *appaiare* to couple, to confound. The Present Participle of *apparire* is *appariscente* or *apparente*. The compounds, like

<sup>1</sup> In the first person only, *ferisco*. Ancient and poet. forms are *feri* = *ferisci*; *fere* = *ferisce*; *fera* = *ferisca*.

<sup>2</sup> Henceforth we shall omit the *polite form*, which is always taken from the 3rd pers. of the Pres. Subj.

*trasparire* to shine through, have only that in —*ente*; thus: *trasparente*.

## 2. Morire to die.

*Pres. Ind.* Io muoio (muoro), muori, muore; moriámo, morite, muoiono (muórano).

*Fut.* Morrò (morirò).

*Pres. Subj.* Ch'io muoia (muóra), etc.; moriámo, moriate, muóiano (muórano).

*Imperat.* Muori, morite.

*Past Part.* Morto.

## 3. Salire to ascend, to climb, to mount.

*Pres. Ind.* Sálgo (salisco), sali (salisci), sále (salísce); saliámo, salite, sálgono (salíscono).

*Fut.* Salarò (sarrò).

*Pres. Subj.* Ch'io sálga (salisca), etc.; saliámo, sagliáte, sálgano (salíscono)<sup>1</sup>.

*Past Part.* Salito.

## 4. Udire to hear.

*Pres. Ind.* Odo, oði, ode; udiamo, udite, oðono.

*Pres. Subj.* Ch'io óda, etc.; udiamo, udiáte, ódano.

All other tenses are regular. (*Fut.* *udirò* or *udirò*.)

## 5. Uscire (obs. *escire*) to go out.

*Pres. Ind.* Ésko, ésci, esce; usciamo uscite, éscano.

*Pres. Subj.* Ch'io éska, etc.; usciamo, usciate, éscano.

*Imperat.* Ésci; uscite.

*Gerund.* Uscendo; *P. p.* uscito.

## 6. Venire to come.

*Pres. Ind.* Vengo, vieni, viene; veniamo, venite, véngono.

*Past Def.* Venni, venisti, venne, venimmo, etc.

*Fut.* Verrò, verrai, etc.

*Pres. Subj.* Ch'io venga, etc.; veniamo, veniate, véngano.

*Imperat.* Viéni (antiq. *vié'*); venite.

*Gerund.* Venendo.

*Pres. Part.* Veniente.

*Past Part.* Venuto.

**N.B.**—Likewise: *convenire* to be convenient; *pervenire* to arrive at, to reach.

The following are irregular in the *Past definite* and the *Past participle*:

<sup>1</sup> Besides the reg. *Past def.*, there are also the obsolete forms *salsi*, *salse*, *sálsero*. The forms of *salire* which are identical with those of *salare*, to salt, are written with *gl*; thus: *sagliamo*, we those of *salare* to salt, are often written with *gl*; thus: *sagliamo* we mount; but *saliamo* we salt.



	Past Def.	P. F.
<i>Aprire</i> to open (Pres. -o)	<i>aprii</i> and <i>apersi</i> .	<i>aperto</i> .
<i>coprire</i> to cover	<i>coprii</i> and <i>copersi</i> .	<i>coperto</i> .
( <i>scoprire</i> to discover; <i>riscoprire</i> to discover again)		
<i>offrire</i> ( <i>offerire</i> ) to offer (Pres. -o and -isco)	<i>offrii</i> and <i>offersi</i>	<i>offerta</i> .
<i>soffrire</i> to suffer	(like <i>offrire</i> ).	
<i>seppellire</i> to bury (Pres. -isco)	reg. p. p. <i>seppellito</i> ; irr. <i>sepolto</i> ( <i>sepulto</i> ).	
<i>costruire</i> to build (Pres. -isco)	<i>costruii</i> and <i>costrussi</i> .	<i>costruito</i>
<i>istruire</i> to instruct		[and <i>costrutto</i> ].

The verb *empire* to fill, is, in the modern language, more used in the form of *empire* and is conjugated; Pres. *empio*, *empi*, *empie*, *empiamo*, *empite*, *empiono*. Past def. *empii*. Pres. Subj. *empia*, etc. Past part. *empiuto* and *empito*. Likewise the following: *riempire* (*riempiere*) to fill again; *adempire* (*adempiere*) to fulfil (a duty).

## Promiscuous Exercises on the Irregular Verbs.

### Traduzione. 66.

What did he do (*Past def.*)? What shall we do? Where are these ladies going? They would go to the play if the weather were (*transl.*: if it made) not so bad. As there is so little room in the hall, only the ladies will have seats (*transl.* will sit). If you wish (will) me to do (*Subj.*) something for you, you must send me a power of attorney (*procura*, f.). I don't know if he comes (*Subj.*) hither; but if he should come, I would offer him hospitality (*ospitalità*) in my [own] house. Yesterday we saw the famous Ristori, and we shall hear Patti (*la Patti*) one of these days. We say what we have heard. That cannot be true; who has told (it) you? Tell him that I shall keep (*mantenere*) my promise. His brother is an idler (*poltrone*); but there will soon be (come) the time when (*che*) he will repent (of) his laziness (*pigrizia*, f.). I shall stay in Venice, and you will stay in Milan. He stayed (*Past def.*) two months in Trieste. The theatre pleased (*Past def.*) me much. Does this singer please you? Be silent! Your words do not please me. I am putting these books upon the others. A tombstone (*lápide*, f.) was placed on the place where the brave [man] had died. For the jubilee (*Per l'anniversário*) of Michel-ángelo Buonarrothi the German artists placed (fr. *deporre*) a silver crown (*coróna*, f.) on his grave (*sepolcro*).

## Traduzione. 67.

The prophets (*I proféti*) predicted (*Pret.*) the arrival (*la venûta*) of Christ. The Mohammedan (*Il Maomettâno*) drinks no wine. A man fell into the river, and when he was taken out, he was already dead. From this document (*documento*) I drew very important notes (*notîzia*). Socrates (*Sócrate*) emptied (drank) the hemlock-juice (*la cicûta*) and died. What books has he chosen? What have you drunk? The light (candle) is extinguished (*spegnersi*). The rain extinguished (*Past def.*) the flames (*fiamma*). He has chosen [for himself] the poems of Count Leopardi. [He] who sows (*seminare*) wind will reap (*raccogliere*) storm (*tempêsta*). The lamp is going out (*mörire*), there is no more oil (*olio*, m.) in it (*vi*). The horse kicked (*trarre*) and hit (*colpire*) the poor coachman on his chest (*al petto*). He will draw a bill [of exchange] on Paris. In the Middle Ages (*Nel medio evo*) the Catholics (*i cattólici*) built (*Past def.*) many fine churches. To-morrow morning I [shall] ascend the hill to see the rising sun (*il levar del sole*). Since I regularly go out every day, my headache (*il mal di testa*) has (= is) disappeared. An angel appeared to him from the East (*oriente*, m.). Geoffrey (*Goffrédo*) appeared with his warriors (*guerriero*) before the walls (*le mura*) of Jerusalem. I am coming with my whole family. Cæsar (*Césare*) came, saw, and conquered (*vinse*). The coming year will be abundant. Who has (= is) come? I am dying from hunger (*dî fame*). He died far from his dear home (*pátria*). He will die the death of a traitor (*del traditore*). I have fulfilled my duty. He went upstairs. I am going out this moment. We are not going out to-day. Have you opened the door? An Italian discovered America.

## Dialogo.

- |   |   |
|---|---|
| Che cosa fa (Ella) qui alla stazione?               | Aspetto mio fratello che viene da Milano.                     |
| Dove andrà (Ella) stasera?                          | Andrò al teatro con mia zia.                                  |
| Ho udito che tuo padre è ammalato, é egli in letto? | No, ma non può ancora uscire di casa.                         |
| Potrò (io) venire da lei domani?                    | Non so se sarò a casa.  |
| Mi fu detto che siete stati al ballo ieri; è vero?  | No, siamo stati trattenuti da una visita d'uno zio di Parigi. |
| È piaciuto il mazzo di fiori à Sua sorella?         | Sì, le piacque assai.   |
| A chi sarà posta una lapide (tomb-stone)?           | Al generoso C. che tanto fece pel bene dei poveri.            |

Quale di questi libri sceglierà (Ella)?	Sceglierò l'Orlando furioso dell'Ariosto e la Divina Commedia di Dante.
E diligente suo cugino?	È diligentissimo; va volentieri a scuola e studia con amore ( <i>with pleasure</i> ).
Devo uscire o restare a casa?	Faccia quel che vuole; ma credo che sarebbe meglio per Lei se uscisse un poco.
Quanto vale oggi la rendita ( <i>annuity</i> ) italiana?	Oggi vale centodue e cinquanta e domani varrà forse di più.
Scelga uno di questi cappelli!	Mi dia quello che tiene in mano!
Scusi, dove posso trovare la casa del Sig. N.?	Mi pare che sia la prima che si vede laggiù ( <i>down there</i> ) dirimpetto al palazzo.
Mi duole di non poterle dare un' indicazione migliore!	È sempre meglio del non averne alcuna.
Mi spedisca la mia roba, e faccia in modo che mi pervenga per la fine del mese!	Gliela spedirò a grande velocità ( <i>by express train</i> ), affinchè l'abbia fra pochi giorni.
Avete aperto le finestre?	Le aprirò subito.
È morto l'ammalato?	No, no. Speriamo anzi ( <i>even</i> ) che non morrà.

### Reading Exercise.

#### Sonetto all'Italia.

(Filicaia.)<sup>1</sup>

Italia, Italia, o tu cui feo la sorte  
 Dono infelice di bellezza, onde hai  
 Funesta dote d'infiniti guai,  
 Che in fronte scritti per gran doglia porte:

O fossi men bella, o almen più forte,  
 Onde assai più ti paventasse, o assai  
 Ti amasse men chi del tuo bello ai rai  
 Par che si strugga e pur ti sfida a morte!<sup>2</sup>

<sup>1</sup> Vincenzo Filicaia 1642—1707, one of the most celebrated epic-lyric poets of Italy. This sonnet, his masterpiece, has been freely translated by Lord Byron in his "Childe Harold":

Italia, oh Italia, thou who hast

The fatal gift of beauty, which became

A funeral dower of present woes and past, etc.

<sup>2</sup> The construction is: *Onde* (so that) *chi* (he who) *pare che*

Che or giù dalle Alpi non vedrei torrenti  
 Scender d'armati, nè di sangue tinta  
 Bever l'onda del Po gallici armenti.

Nè te vedrei del non tuo ferro cinta  
 Pagnar col braccio di straniera genti,  
 Per servir sempre, o vincitrice, o vinta.

### Vocabulary.

<i>Feo</i> , inst. of <i>fece</i>	made, did	<i>struggersi</i>	to long for
<i>il dono</i>	the gift	<i>sfidare</i>	to challenge, to assault
<i>onde</i>	whereby	<i>che</i>	that
<i>la dote</i>	the dowry	<i>giù</i>	down
<i>i guai</i> , pl.	the woes	<i>il torrente</i>	the torrent
<i>la fronte</i>	the forehead	<i>scendere</i>	to descend
<i>scritto</i>	written	<i>l'armato</i>	the armed man, the warrior
<i>porte</i> , inst. of <i>porti</i>	thou bearest	<i>tinta</i> , Past	to dye
<i>almeno</i>	at least	part. of <i>tingere</i>	
<i>forte</i>	strong	<i>il sangue</i>	the blood
<i>paventare</i>	to fear, to be afraid	<i>l'onda</i>	the wave
<i>assai — meno</i>	much less	<i>gallico</i> , -a	Gallic, French
<i>l'armento</i>	the flock	<i>non tuo</i>	not thine = foreign
<i>il ferro</i>	the iron, sword	<i>cinta</i> , Past	to gird
<i>pugnare</i>	to fight	part. of <i>cingere</i>	
<i>la gente</i>	people	<i>straniero</i> , -a	foreign
<i>le genti</i>	the nations	<i>servire</i>	to serve
<i>la vincitrice</i>	the victress	<i>vinto</i> , -a, Past	to win, to conquer, to vanquish.
<i>il bello</i> , for <i>la bellezza</i>	the beauty	part. of <i>vincere</i>	
<i>rai</i> , for <i>raggi</i>	beams		
<i>pare</i> , from <i>parere</i>	to seem		

## Thirty-sixth Lesson.

### The Irregular Verbs (continued).

The following verbs deviate from the regular conjugation in the *Past definite*, *Past participle*, and sometimes in the *Future*. All the other tenses are regular.

#### I.

(a) *Past def. cqui*. *P. p.* in *to*.

*Nascere* to be born. Past def. *nacqui*, *nascesti*, *nacque*, etc.  
 Past p. *nato*.

*si strugga ai rai del tuo bello, e che pure ti sfida a morte, ti paventasse assai più o ti amasse assai meno.*

**N.B.**—Likewise: *piacére, giacére* and *tacére*.

*Nuocere* to harm. Past def. *nocqui, nocesti*, etc. Past p. *nocciuto*.

(b) *Past def.* in **bbi**. *P. p.* regular.

*Avére* to have. Past def. *ebbi*. *P. p.* *avuto*.

*Conóscere* to know. Past def. *conobbi, conoscesti*, etc. *P. p.* *conosciuto*.

*Créscere* to grow. Past def. *crebbi, crescesti*, etc. *P. p.* *creosciuto*.

**N.B.**—Likewise: *riconóscere* to acknowledge; *disconóscere* to mistake; *decréscere* to decrease.

## II.

(a) *Past def.* in **ppi**. *P. p.* in **tto**.

*Rómperé* to break. Past def. *ruppi, rompesti*, etc. *P. p.* *rotto*.

(b) *Past def.* in **ppi**. *P. p.* in **to**.

*Sapére* to know (see p. 159).

## III.

*Past def.* in **si**. *P. p.* in **so**.

### 1. Verbs in **dere** and **ndere**.

	<i>Past def.</i>	<i>P. p.</i>
<i>Accéndere</i> to light, to inflame	<i>accesi, accendesti</i> , etc.	<i>acceso</i>
<i>Appréndere</i> to learn	<i>appresi, apprendesti</i> , etc.	<i>appreso</i>
<i>Arrídere</i> to smile upon	<i>arrísi, arridesti</i>	<i>arriso</i>
<i>Confóndere</i> to confound, to entangle	<i>confusi, confondesti</i>	<i>confuso</i>
<i>Chiúdere</i> to shut	<i>chiusi<sup>1</sup>, chiudesti</i>	<i>chiuso</i> .

**N.B.**—Likewise: *conchiúdere* to conclude; *inchiúdere* to contain; *rinchiúdere* to contain, etc.

*Delúdere* to deceive. Past def. *delusi, deludesti*, etc. *P. p.* *deluso*.

**N.B.**—Likewise: *allúdere* to allude; *illúdere* to delude, and the antiquated *lúdere* to play.

<i>Diféndere</i> to defend	<i>difesi, difendesti</i>	<i>difeso</i>
<i>Dividere</i> to divide	<i>divisi, dividesti</i>	<i>diviso</i>
<i>Decidere</i> to decide	<i>decisi, decidesti</i>	<i>deciso</i>
<i>Esclúdere</i> to exclude	<i>esclúsi, escludesti</i> , etc.	<i>escluso</i> .

**N.B.**—Likewise: *inclúdere* to include.

<sup>1</sup> Also: *chiudei* and *chiudetti*.



*Persuadére* to persuade. Past def. *persuasi*, *persuadesti*. P. *p. persuaso*.

**N.B.**—Likewise: *dissuadére* to dissuade.

*Elidere* to drop, delete (a letter). Past def. *elisi*, *elidesti*. P. *p. eliso*.

*Evádere* to evade. Past def. *evasi*, *evadesti*. P. *p. evaso*.

**N.B.**—Likewise: *invádere* to invade.

*Scéndere* to descend. Past def. *scesi*, *scendesti*. P. *p. sceso*.

**N.B.**—Likewise: *ascéndere* to ascend; *discéndere* to descend.

	Past def.	P. p.
<i>Fóndere</i> to melt	<i>fusi</i> , <i>fondesti</i>	<i>fuso</i>
<i>Incidere</i> to engrave	<i>incisi</i> , <i>incidesti</i>	<i>inciso</i>
<i>Intrúdere</i> to intrude	<i>intrusi</i> , <i>intrudesti</i>	<i>intruso</i>
* <i>Lédere</i> to hurt, to wound	<i>lesi</i> , <i>ledesti</i>	<i>leso</i>
<i>Mórdere</i> to bite	<i>morsi</i> , <i>mordesti</i>	<i>morso</i>
<i>Nascóndere</i> to hide	<i>nascosi</i> , <i>nascondesti</i>	<i>nascosto</i> <sup>1</sup>
<i>Offéndere</i> to offend	<i>offesi</i> , <i>offendesti</i>	<i>offeso</i>
<i>Sospéndere</i> to suspend	<i>sospesi</i> , <i>sospendesti</i>	<i>sospeso</i>
<i>Préndere</i> to take	<i>presi</i> , <i>prendesti</i>	<i>preso</i> .

**N.B.**—Likewise: *intrapréndere* to undertake; *sorpréndere* to astonish, etc.

*Rádere* to shave, to scratch out a letter. Past def. *rasi*, *radesti*. P. *p. raso*.

*Rídere* to laugh. Past def. *risi*, *ridesti*. P. *p. riso*.

**N.B.**—Likewise: *sorrídere* to smile; *arrídere* to smile upon.

*Réndere*, to give back, to render. Past def. *resi*, *rendesti*. P. *p. reso*.

*Spéndere* to spend. Past def. *spesi*<sup>2</sup>, *spendesti*. P. *p. speso*.

*Téndere* to extend, to be eager. Past def. *tesi*, *tendesti*. P. *p. teso*.

**N.B.**—Likewise: *inténdere* to hear, to understand; *sténdere* to stretch; *preténdere* to pretend.

*Uccidere* to kill. Past def. *uccisi*, *uccidesti*. P. *p. ucciso*.

## 2. in gere.

*Arrógere* (obs.) to join, to add. Past def. (*arrosi*), (*arrogesti*). P. *p. (arroso)*.

*Spárgere* to spill, to disperse. Past def. *sparsi*, *spargesti*. P. *p. sparso*.

## 3. in llere.

*Espéllere* to expel. Past def. *espulsi*, *espellesti*. P. *p. espulso*.

**N.B.**—Likewise: *impéllere* to incite.

<sup>1</sup> Rather than *nascoso* or poet. *ascoso*.

<sup>2</sup> Also *spendei* and *spendetti*.

4. in *rdere*.

*Ardere* to burn. Past def. *arsi*, *ardesti*. P. p. *arso*.

**N.B.**—Likewise: *riardere* to dry.

*Corrodere* to corrode. Past def. *corrósi*, *corrodesti*. P. p. *corróso*.

*Pérdere* to lose. Past def. *pérsi*<sup>1</sup>, *perdesti*. P. p. *pérso*.

5. in *rgere*.

*Spérgere* (*dispérgere*) to scatter, to disperse. Past def. *spérsi*, *spergesti*. P. p. *spérso*.

**N.B.**—Likewise: *aspérgere* to asperse; *dispérgere* to scatter; *cospérgere* to wet.

*Mérgere* (obs.) to dive. Past def. (*mersi*), (*mergesti*). P. p. (*merso*).

**N.B.**—Likewise: *immérgere* to immerse; *sommérgere* to submerge.

*Térgere* to clean, to wipe. Past def. *tersi*, *tergesti*. P. p. *terso*.

6. in *rere*.

*Córrere* to run. Past def. *corsi*, *corresti*. P. p. *corso*.

**N.B.**—Likewise: *discórrere* to talk, to discourse; *accórrere* to run to . . ; *incórrere* to incur; *percórrere* to run through, over; *ricórrere* to recur; *concórrere* to concur.

## IV.

Past def. in *si*. P. p. in *ssó*.

*Méttete* to put. Past def. *misi*, *mettesti*. P. p. *messó*.

**N.B.**—Likewise: *comméttete* to commit; *ométtete* to omit; *amméttete* to admit; *perméttete* to permit; *prométtete* to promise; *comprométtete* to compromise; *scomméttete* to bet; *sottométtete* or *somméttete* to submit; *riméttete* to remit, replace, etc.

## V.

Past def. in *si*. P. p. in *to*.

1. Verbs in *dere*.

*Intridere* to mingle. Past def. *intrisi*, *intridesti*. P. p. *intriso* (also poet. *intrito*).

2. in *guere* and *ngere*.

*Cíngere* (*cígnere*) to gird. Past def. *cinsi*, *cingesti*. P. p. *cinto*.

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<sup>1</sup> Or: Pret. *perdei* or *perdetti*. P. p. *perduto*.

*Giungere* (*Giugnere*) to arrive. Past def. *giunsi, giungesti*. P. *giunto*.

**N.B.**—Likewise: *congiungere* to join; *disgiungere* to disjoin; *raggiungere* to rejoin; *soggiungere* to add; *aggiungere* to adjoin, add, etc.

*Piangere* to weep, to cry. Past def. *piansi, piangesti*. P. *pianto*.

**N.B.**—Likewise: *compiangere* to complain, to pity.

\**Frangere* to break. Past def. *fransi, frangesti*. P. *p. franto*.

**N.B.**—Likewise: *infrangere* to break; *rifrangere* to refract.

*Fingere* to feign. Past def. *finsi, fingesti*. P. *p. finto*.

*Mungere* to milk. Past def. *munsi, mungesti*. P. *p. munto*.

*Pingere* (and *pingere*) to paint. Past def. *pinsi, pingesti*. P. *p. pinto*.

**N.B.**—Likewise: *dipingere* to paint, to depict.

*Pungere* to prick. Past def. *punsi, pungesti*. P. *p. punto*.

**N.B.**—Likewise: *compungere* to afflict, to make contrite.

*Spingere* and *spignere* to drive, to thrust. Past def. *spinsi, spingesti*. P. *p. spinto*.

**N.B.**—Likewise: *respingere* to push back; *sospingere* to drive forward.

*Stringere* (*strignere*) to press together. Past def. *strinsi, stringesti*. P. *p. stretto*.

**N.B.**—Likewise: *costringere* to constrain; *astringere* to astringe; (*re-*) *ristringere* to restrain.

*Tingere* (*tignere*) to tinge. Past def. *tinsi, tingesti*. P. *p. tinto*.

**N.B.**—Likewise: *intingere* to immerse; *ritingere* to dye again; *stingere* to lose colour.

*Smuignere* to dry up, like *uignere*.

*Ugnere* or *uignere* to anoint. Past def. *unsi, ungesti*. P. *p. unto*.

### 3. in *lgere*.

*Volgere* to turn. Past def. *volsi, volgesti*. P. *p. volto*.

**N.B.**—Likewise: *svolgere* to turn away, to untwist; *divolgere, disvolgere* to unfold; *travolgere, stravolgere* to turn over, to tumble; *sconvolgere* to turn round, etc.

### 4. in *mere*.

*Assumere* to assume. Past def. *assunsi, assumesti*. P. *p. assunto*<sup>1</sup>.

<sup>1</sup> *La festa dell'Assunta*, Assumption Day.

**N.B.**—Likewise: *presumere*<sup>1</sup> to presume; *riassumere* to reassume.

### 5. in *ncere*.

*Vincere* to win, conquer. Past def. *vinsi*, *vincesti*. P. p. *vinto*.

**N.B.**—Likewise: *convincere* to convince.

### 6. in *ndere*.

*Spándere* to shed, to spill. Past def. *spansi*, *spandesti*. P. p. *spanto* (in its stead *sperso* from *spargere* is frequently employed).

*Scíndere* to divide, to part. Past def. *scissi*, *scindesti*. P. p. *scisso*.

### 7. in *nguerere*.

*Distinguere* to distinguish. Past def. *distinsi*, *distinguesti*. P. p. *distinto*.

**N.B.**—Likewise; *estinguere* to extinguish.

### 8. in *ncere*.

*Torcere* to turn (fathom, etc.). Past def. *torsi*, *torcesti*. P. p. *torto*.

**N.B.**—Likewise: *stórcere* to distort; *contórcere* to contort; *ritórcere* to turn back.

### 9. in *rgere*.

(*Accorgere*) *accórgersi* to perceive. Past def. *accorsi*, *accorgesti*. P. p. *accorto*.

*Pórgere* to offer, to present. Past def. *porsi*, *porgesti*. P. p. *porto*.

*Sórgere* to rise. Past def. *sorsi*, *sorgesti*. P. p. *sorto*.

**N.B.**—Likewise: *insórgere* to revolt; *assórgere* (*assúrgere*) to rise, to swallow.

### 10. in *vere*.

\* *Vólvere* and *invólvere* (see *vólgere*).

*Scrivere* to write. Past def. *scrissi*, *scrivesti*. P. p. *scritto*.

**N.B.**—Likewise: *inscrivere* to inscribe; *prescrivere* to prescribe, etc.

*Assólvere* to absolve. Past def. *assolsi*, *assolvesti*. P. p. *assolto*<sup>2</sup>.

*Risólvere* to resolve. Past def. *risolsi*<sup>3</sup>, *risolvesti*. P. p. *risolto*<sup>3</sup>.

<sup>1</sup> Also Past. def. *presumei* and *presumetti*.

<sup>2</sup> The Part. *assoluto* means: *absolute*.

<sup>3</sup> Also Past def. *risolvei* and *risolvetti*. P. p. *risoluto*.

## VI.

*Past def. in ssi. P. p. in sso.*

1. Verbs in *dere*.

*Cedere* to cede, to yield. Past def. *cessi, cedesti*. P. p. *cesso*<sup>1</sup>.

**N.B.**—Likewise: *concedere* to allow, to concede; *procedere* to proceed; *precedere* to precede; *retrocedere* to retrocede; *succedere* to succeed<sup>2</sup>.

2. in *gere* and *ggere*.

*Figgere* to fix. Past def. *fissi, figgesti*. P. p. *fisso* (adj.); *fitto* (fixed).

The compounds: *affiggere* to affix, *crocifiggere* to crucify, form the Past part in *sso*, as: *crocifisso*.

3. in *mere*.

*Deprimere* to depress. Past def. *depressi, deprimesti*. P. p. *depresso*.

**N.B.**—Likewise: *esprimere* to express; *comprimere* to compress; *imprimere* to impress; *opprimere* to oppress; *sopprimere* to suppress.

4. in *tere* and *ttere*.

*Percuotere* to beat. Past def. *percosi, percuotesti*. P. p. *percosso*.

**N.B.**—Likewise: *scuotere* to toss, to shake; *riscuotere* to amass money.

*Annettere* to annex. Past def. *annessi, annéttesti*. P. p. *annesso*.

**N.B.**—Likewise: *connettere* to connect.

*Riflettere* to reflect. Past def. *riflessi, riflettesti*. P. p. *riflesso*.

**N.B.**—Likewise: *genufllettere* to kneel down.

5. in *uere* and *vere*.

*Influere* (obs.) to influence. Past def. *influssi, influesti*. P. p. *influsso*.

(Commonly *influire*, Pr. *-isco*. P. p. *influito* are used instead.)

<sup>1</sup> Preferably: Past def. *cedeì* and *cedetti*. P. p. *ceduto*. — The forms above are poetical.

<sup>2</sup> The compounds do not exactly follow the simple verb *cedere*. Thus we cannot say *accessi* and *accesso*, but *accedeì* and *acceduto*. It is the same with *ccedere* and *procedere*, though some examples to the contrary may be found.



*M(u)overe* to move. Past def. *mossi, movesti*. P. p. *mosso*.

**N.B.**—Likewise: *commuovere* to move, to touch; *rimuovere* to remove; *smuovere* to push forward; *dismuovere* to turn aside; *promuovere* to promote.

## VII.

Past def. in **ssi**. P. p. in **tto**.

### 1. Verbs in *cere*.

*Cuocere* to cook, to bake. Past def. *cossi, cucesti*. P. p. *cotto*.

*Lucere* } to shine. Past def. *lussi<sup>1</sup>, lucesti*. P. p. not in use.  
*Rilucere* }

### 2. in *gere* and *ggere*.

*Affliggere* to afflict. Past def. *afflissi, affliggesti*. P. p. *afflitto*.

**N.B.**—Likewise: *infliggere* to inflict, etc.

*Corrèggere* to correct. Past def. *corressi, corrèggesti*. P. p. *corrétto*.

*Dirigere* to direct. Past def. *diressi, dirigesti*. P. p. *diretto*.

**N.B.**—Likewise: *erigere* or *erèggere* to erect<sup>2</sup>.

*Friggere* to fry. Past def. *frissi, friggesti*. P. p. *fritto*.

*Leggere* to read. Past def. *lessi, leggesti*. P. p. *letto*.

**N.B.**—Likewise: *elèggere* to elect.

\**Neglìgere* to neglect. Past def. *neglessi, negligesti*. P. p. *negletto*.

*Règgere* to govern. Past def. *réssi, reggesti*. P. p. *rétto*.

*Strùggere* to dissolve (*struggersi* to long). Past def. *strussi, struggesti*. P. p. *strutto*.

**N.B.**—Likewise: *distrùggere* to dissolve, to destroy.

### 3. in *rre*.

It has been mentioned before that the Infinitives in *iere*, *gliere*, *nere* and *ucere* are often contracted into *rre* (*tràere* = *trarre*; *scegliere* = *scerre*; *ponere* = *porre*; . . . *ducere* = . . . *durre*). Of these Infinitives either *both* terminations are in use, or the *contracted* form only is admissible, the other being obsolete, as: *addurre*, formerly *adducere*.

From this contracted Infinitive mood, are formed: the *Future*, the *Conditional*, and the *Past participle*. Ex.:

Inf.	Fut.	Cond.	P. p.
<i>Trarre</i> to draw.	<i>Trarrò,</i>	<i>Trarrei.</i>	<i>Tratto.</i>

<sup>1</sup> Seldom used. Also *lucei* and *lucetti*.

<sup>2</sup> Poet.: *érgere*. Past def. *ersi, ergesti*, etc.

The *Present* has the full form, though generally *irregular*; the *Imperfect Indicative* and *Subjunctive* are regular.

Besides the verbs *bere*, *porre*, and *trarre*, which we have enumerated among the *irregular verbs*, there are to be mentioned *cogliere*, *scegliere*, etc. (see p. 163, Nos 5 and 7), in which the full forms *coglierò*, *togliereò*, *sceglieò*, *scioglieò* often replace the contracted Future *torrò*, *scerrò*.

*Addurre* (formerly *adducere*) to lead. Pres. *adduco*. Past. def. *addussi*, *adducesti*. P. p. *addotto*.

**N.B.**—Likewise: *condurre* to conduct; *produrre* to produce; *sedurre* to seduce, etc.

### Remark.

For the sake of euphony the verbs in *lère* and *nère* contract their Future tense into *rrò*, as:

*Tenère* to hold. Fut. *terrò* (not *tenrò*).

*Volère* to desire. Fut. *vorrò* (not *vòlrò*), etc.

### VIII.

*Past def. in si. P. p. in sto.*

*Rispondere* to answer. Past def. *risposi*, *rispondesti*. P. p. *risposto*.

**N.B.**—Likewise: *corrispondere* to correspond, to answer.

*Chiedere* to ask, to want. Pret. *chiesi*, *chiedesti*. P. p. *chiesto*.  
Pres. dell'Ind. *chiedo* (more frequent than *chiéggo*).

**N.B.**—Likewise: *richiedere* to require.

### Verbs with Special Irregularities.

*Assistere* to assist. Past def. *assistei* and *-etti*. P. p. *assistito*.

**N.B.**—Likewise: *esistere* to exist; *resistere* to resist; *desistere* to desist, etc.

*Esigere* to require. Past def. *esigei* and *esigetti*. P. p. *esatto*.

*Piovare* to rain. Past def. *piovve* (seldom *piobbe*). P. p. *piovuto*.

*Redimere* to redeem. Past def. *redensi*, *redimesti*. P. p. *redento*.

*Vivere* to live. Past def. *vissi*, *vivesti*. P. p. *vissuto* (*vivuto*).

Thus: *sopravvivere* to survive.

\**Solvere* to solve. Past def. *solvei* and *solvetti*. P. p. *soluto*.

*Proteggere* to protect. Past def. *protegei* and *proteçsi*. P. p. *protetto*.

*Fendere* to cleave. Past def. *fendei* and *fendetti*. P. p. *fenduto* (*fesso*).

## Thirty-seventh Lesson.

### Traduzioni.

#### 68.

Dante was born in Florence. When the teacher entered the school, the scholars were silent and rose up. I have shut the windows because it is cold. I have persuaded my friend to remain here still two weeks (fourteen days). In (*Nel*) my last journey to (*in*) Italy I spent three hundred marks. The light is extinguished (*spégnersi*). The Huns (*Unni*) invaded (*invádere*) the greatest part of Europe. Did the new opera (*opera*, f.) please you? It has<sup>1</sup> not pleased me. I knew him and his uncle. At (*A*) this answer he was silent and smiled. He lighted the cigars with a match (*zolfanélló*). I heard indeed the noise (*strepito*, m.); but my sister has not heard it. The servant (*m.*) took a light (candle) and went down into the cellar (*cantina*, f.). Have you returned him his money? I did not perceive (*accorgersi di . . .*) his presence (*presenza*, f.). I was grieved to learn (*transl.* I have learnt with grief) that you lost (have l.) your dear mother last week, and I [beg to] express to you my most sincere condolence (*far le . . . condoglianza*). The enemies yielded at the first firing of a gun (*colpo di cannone*). He has expressed to me the wish to make your acquaintance. Has your friend thought over (*alla*) my proposition (*propósta*, f.)? King (*Il re*) Victor Emanuel the Second succeeded (*succedere a*) King Albert. I have corrected your exercise. The teacher corrected the exercises of his pupils. I read your letter; my mother has not yet read it. He gave (*addurre*) good reasons to justify (*giustificare*) his behaviour (*condotta*, f.). He has often written to me, but I have never answered him. We could not distinguish the houses, it was too dark (*buio*). Garibaldi distinguished himself greatly (*assai*) in the war against the Bourbons (*Borbóni*). Which artist (painter) painted this picture? It was painted by Cimabúe. I have won 200 francs in the lottery (*al lotto*). My father was forced to (*a*) depart. Since he has made (*stringere*) friendship with this camp (*scioperato*), he has neglected his duties. One talked (*discorrere di*) of the queen's journey to Italy.

#### 69.

Where are you leading me? I am leading you to the (*alla*) railway-station. Milan was several times (*più volte*)

<sup>1</sup> *Piacere* often forms its compound tenses with *essere*.

destroyed. The Medicis (*I Medici*) protected (the) sciences and (the) fine arts. You have promised me a visit, but you have not kept your word. He smiled (*sorridere*) once more and died. In this word a vowel (*voCALE*, f.) is omitted. He took the liberty of laughing in the face (*in faccia*) of the judge (*giúdice*). Many children were killed by the soldiers of Herod (*Eróle*). Where have you but my watch? I wish (will) you to put it into the drawer (*cassétto*, m.). Did your father allow you to go with me to the theatre? Charlemagne (*Carlomagno*) subdued (*sottomettere*) the heathen (*pagano*, -a) Saxons (*Sássoni*). He henceforward promised fidelity (*fedeltà*) and obedience (*ubbidienza*). They for the (*per l'*) last time turned their eyes (*squárdo*, m., lit. looks, glances) towards the beloved town. You have wept; why? I have read the description (*la descrizione*) of the great earthquake (*terremoto*) in the isle of (*l'isola di*) Ischia, and could not but (*transl.* must) weep. To what age did his uncle live? I wrote to Venice, but my friends have not yet answered me. I was not very (*troppo*) well received (*accogliere*) in the house of my cousin. The young lady plucked roses and pinks (*garófano*, m.). Who will solve me this doubt (*dúbbio*, m.)? Alexander the Great (*Alessandro magno*) solved (cut) the Gordian knot. I should like to take (*togliere*) my nephew (*nipote*) out of this school, if there were any better [one]. All was taken from the (*al*) poor traveller. At the sight (*Alla vista*) of our army the enemies took to flight (*prendere la fuga*). Has this dog bitten your daughter? I saw you, but did not know you. Nobody has supported (*soccorrere*) me in my illness (*malattia*). I well perceived his (*Genit.*) wicked intention; but you perceived (h. p.) nothing. He shook her hand (*transl.* reached her the hand) and wept. Have you taken your money? I took only two marks.

## 70.

Oppressed (*opprimere*) by grief the father followed (*transl.* accompanied) his last child to the grave. Have you attended the festival (*alla festa*)? We chose some fine pictures to (*per*) give them as a present (*regalare*) to (*a*) our aunt. All these nations (*popoli*) were conquered by Cæsar (*Césare*). I was deeply (fr. *profondo*) moved (*commuovere*). He induced (*indurre*) his friend to (*a*) write to him. The Prussians marched on Paris (*muovere alla volta di*). The fire (*fuóco*) destroyed the greatest part of the city. The French expelled (the) King Charles X. from France. Napoleon I assumed (*assumere*) the imperial dignity. Their cousin at length arrived (*giungere*). Has he at

length arrived? She pricked her finger (*transl.* herself) with the needle (*ago*, m.). The carabinieri (*policeman*) added (*soggiungere*): "I shall take care (*aver cura*) that the thieves are soon discovered and arrested." As soon as I learned of her arrival, I hastened (*correre*) to (*ad*) embrace her. The letter here enclosed (*acchiudere*) is to be (shall be) forwarded (*rimettere*) to its address (*indirizzo*, m.) with (in) all speed. His words puzzled (*confondere*) me completely (*affatto*). Did you like the book (*transl.* Has the book pleased you) which I have sent you? His arrival interrupted our occupation. The unhappy [man] burst out (*prorompere*) into tears. The slave (*Lo schiavo*), who has broken his chains (*la catena*), is much to be feared (*transl.* to [*da*] fear). Nobody has attended our examinations (*esame*, Dat. Pl.). I could not do what she desired me [to do] (*da me*). Napoleon was born in Ajaccio and died at (*a*) St. Helena. Has the heat (*il caldo*) of these days not injured (*al*) the wine? Did it rain yesterday? These two brothers always lived in (good) harmony (*di buon accordo*). A good tree produces (*produrre*) good fruits. I have translated my exercise.

### Dialogo.

- |   |   |
|---|---|
| Perchè pianse la povera donna?  | Perchè le hanno detto che sua figlia morrà certamente.                |
| È Ella persuasa di quel che dice?                                       | Son convinto di ciò come della mia propria esistenza.                 |
| Le piacque la storiella ch'io le lessi ieri?                            | Mi è proprio ( <i>indeed</i> ) piaciuta assai.                        |
| Riconobbe (Ella) sua cugina?  | No, non l'ho più riconosciuta.  |
| Di che materia ( <i>stuff</i> ) è questo vaso?                          | Questo vaso è di terra cotta.   |
| Scelga uno di questi garofani!  | Sceglierò un garofano bianco.   |
| Ho perduto il mio portamonete nel vostro giardino; non l'avete trovato? | Sì, l'ho trovato sulla panca ( <i>bench</i> ) dove (Ella) era assisa. |
| Hai corretto la mia traduzione?   | L'ho percorsa, ma non l'ho ancora corretta.                           |
| Che novella hanno letto i ragazzi?                                      | Lessero una novella del Gozzi.  |
| Dove ha messo il mio temperino?   | Lo misi sulla stufa, acciòchè Ella lo veda, quando ne ha bisogno.     |



Non mi ha (Ella) promesso di venire a trovarmi?

Non mi affligga tutto il giorno coi suoi rimproveri (*reproaches*)?

Come fu (Ella) accolta dal principe?

Conducétemi alla piazza del mercato!

Non si sentì (Ella) commossa alle parole di quella povera donna?

Quando è giunto il mio tutore (*tutor*)?

La prego di chiudere l'uscio.

Che cosa le rispose il prigioniero (*prisoner*)?

Perchè non soccorre (Ella) questo misero (*unhappy man*)?

Dove nacque Guttenberg, l'inventore della tipografia (*art of printing*)?

Quando fu scoperta l'America?

Sì lo promisi, e manterrò anche la mia parola.

Questi rimproveri sono giustissimi; (Ella) non sa quanto la povera sua madre sia afflitta per la sua condotta.

Mi accolse con tale cordialità (*cordiality*) che mi tolse subito ogni soggezione (*constraint*).

Va bene; sarà servito.

Sì, il suo racconto (*narration*) mi commosse fino alle lagrime.

Giunse ieri alle due pomeridiane (*in the afternoon*).

Lo chiusi già due volte, ma non resta chiuso; mi pare che la serratura (*lock*) sia rotta.

Tacque e non diede più risposta.

È stato soccorso da tutti.

Nacque a Magonza, dove gli fu eretto un monumento.

Fu scoperta nel 1492.

### Reading Exercise.

From "*Le mie prigioni*"

by

Silvio Pellico.

Il venerdì, 13 Ottobre 1820, fui arrestato a Milano e condotto a Santa Margherita. Erano le tre pomeridiane. Mi si fece un lungo interrogatorio per tutto quel giorno e per altri ancora. Ma di ciò non dirò nulla. Simile ad un amante maltrattato dalla sua bella, e dignitosamente risoluto di tenerle broncio, lascio la politica ove ella sta e parlo d'altro.

Alle nove della sera di quel povero venerdì l'attuario mi consegnò al custode, e questi, condottomi nella stanza

a me destinata, si fece da me rimettere con gentile invito, per restituirmeli a tempo debito, orologio, danaro ed ogni altra cosa ch'io avessi in tasca, e m'augurò rispettosamente la buona notte.

«Fermatevi, caro voi», gli dissi; «oggi non ho pranzato; fatemi portare qualche cosa!»

«Subito; la locanda è qui vicina, e sentirà, Signore, che buon vino!»

«Vino, — non ne bevo.»

A questa risposta, il signor Angiolino mi guardò spaventato, e sperando ch'io scherzassi. I custodi di carceri che tengono bétola inorridiscono d'un prigioniero astémio.

«Non ne bevo, davvero!»

«M'incresce per Lei; patirà al doppio la solitúde!»

E vedendo ch'io non mutava proposito, uscì; ed in meno di mezz'ora ebbi il pranzo. Mangiai pochi bocconi, tracannai un bicchier d'acqua e fui lasciato solo.

### Vocabulary.

<i>Interrogatório</i>	examination	<i>fermarsi</i>	to stop, to stay
m.		<i>caro voi</i>	(my) dear friend
<i>per</i>	during	<i>pranzare</i>	to dine
<i>simile</i>	the like, similar	<i>fatemi portare</i>	order up for me
<i>dignitoso, -a</i>	worthy	<i>la locanda</i>	the tavern
<i>dignitosamente</i>	firmly	<i>sentire</i>	to feel ( <i>here</i> , to see)
adv.		<i>guardare</i>	to look at
<i>tener brócio</i>	to pout; to look grave; to be angry with anybody	<i>spaventare</i>	to frighten
		<i>scherzare</i>	to jest, joke
<i>porcero</i>	poor; <i>here</i> : unfortunate, unlucky	<i>il and la cár-cere, Pl. le carceri</i>	the jail, prison
<i>attuário</i> m.	actuary, clerk	<i>m'incresce</i> (for <i>mi rincresce</i> )	I am sorry
<i>consegnare</i>	to consign	<i>al doppio</i>	doubly
<i>eustóde</i> m.	the gaoler	<i>mutare</i>	to change, to alter
<i>condóttomi</i> =	after having conducted me	<i>il boccone</i>	the bit, morsel, mouthful
<i>dopo avermi condotto</i>		<i>tener bétola</i>	to keep a tavern
<i>destinare</i>	to destine	<i>astémio</i> adj.	he that does not drink wine; abstemious, teetotaler
<i>rimettere</i>	to remit, to give		
<i>gentile</i>	polite	<i>patire</i>	to suffer
<i>invito</i> m.	invitation, request	<i>la solitúde</i>	the solitude
<i>restituire</i>	to restore, to give back again	<i>il propósito</i>	the proposal
<i>a tempo débito</i>	in due time	<i>tracannare</i>	to drink (in long draughts).
<i>orologio</i> m.	watch		
<i>augurare</i>	to wish		
<i>rispettoso</i>	respectfully		

## Dialogo.

Quando fu arrestato Silvio Pellico?  
 Dove fu egli condotto?  
 Non dice egli il motivo del suo arresto?  
 Che gli chiese il custode al quale era stato consegnato?  
 Fu poi lasciato solo?  
 Che gli domandò Silvio Pellico?  
 Gli portò allora il suo pranzo?  
 Comandò del vino?  
 Che significa la voce «astemio»? .  
 Che gli disse il custode?

## Thirty-eighth Lesson.

## Defective Verbs.

Verbs wanting some tenses or persons, are called "Defective Verbs." Such are, among others:

**Algere** to freeze. Past def. *io alsi, egli alse*. Pres. part. *al-gente*.

**Arrógere** to add, to adjoin. Pres. *arroge*. Past def. *arrosi, arrose, arrosero*. Gerund. *arrogendo*. P. p. *urroso*.

**Calére** to matter; to be important. Pres. *mi cale*. Imperf. *mi caleva*. Past def. *mi calse*. Fut. *mi carrà (calerà)*. Cond. *mi carrebbe (calerebbe)*. Pres. Subj. *che mi calga (che mi caglia)*. Imperf. Subj. *che mi calesse*. P. p. *caluto*. (The comp. tenses with *essere*.)

**Cápere** to hold. Pres. *cape*. Subj. *cappia*. (The verb is obsolete; in its stead *capire* is used.)

**Cólere** to worship. Has but *colo* and *cole*.

**Gire** to go, to walk. Pres. Ind. *gite* you go. Imperf. *io, tu, egli giva (gia), givamo, givate, givano (giano)*. Past def. *gisti* thou wentest; *gì (gio)* he went; *gimmo, giste, girono*. Fut. *girò — girà, giremo, girete, giranno*. Imperat. *gite* go (you). Condit. *girei*. Imperf. Subj. *ch'io gissi, tu gissi, egli gisse, gissimo, giste, gissero*. P. p. *gito*.

**Ire** to go. Pres. and Imperat. *ite* (you) go. Imperf. *iva* he went; *ivano* they went. Fut. *iremo* we shall go; *irete, iranno*. P. p. *ito* gone.

Among its derivatives only *adire* to inherit, *circuire* to go about something, and *contraire*, to oppose (all three poet.) are conjugated like *ire*. The others form the Pres. in *-isco*, as: *ambire* to solicit, *ambisco*, etc. *Perire* to perish, has *pero*

and *perisco*. Of the poetical *redire* to go back, only the 3rd Plur. Pret. *redirono* is in use; the other forms are taken from *riédere*.

**Lícere** (*lécere*) to be allowed (Infinit. out of use). Pres. *lice* or *lece* it is allowed. P. p. *lícito* and *lécito* allowed, and *illécito* forbidden.

**Riédere** to go back. Pres. *riédo*, *riédi*, *riéde*. Pres. Subj. *riéda* that he (she) go back; *riédano* that they go back.

**Sérpere** to wind. Pres. *serpo*, *-i*, *-e*; *serpono*. Subj. *serpa*, *-a*, *-a*; *serpiamo*, *serpano*. Imperf. *serpeva*, etc., *serpévano*. Gerund. *serpendo* (usually *serpeggiare* is used instead of *sérpere*).

**Solere** to use, to be accustomed. Pres. *soglio*, *suóli*, *suóle*, *sogliamo*, *soléte*, *sogliono*. Imperf. *soleva*. Pres. Subj. *ch'io soglia*, etc.; *sogliamo*, *sogliate*, *sogliono*. Imperf. Cong. *solessi*. P. p. *solito*. Gerund. *solendo*.

*N.B.*—The compound tenses (with *essere*) are preferred to the simple, as: *io era solito* I used, I was accustomed.

*Observation.* Poetical forms are:

<i>Ange</i> it oppresses	<i>pave</i> it fears
<i>late</i> it is hidden	<i>repe</i> it creeps
<i>miserére</i> pity me!	<i>sile</i> it is silent
<i>molce</i> it mitigates	<i>tepe</i> it is tepid

and the poet. adj. *oso* (lat. *ausus*) daring, which is used with *essere*, as: *era oso* he dared.

*Remark.*—All other verbs of which some forms are wanting, will be found in the Alphabetical List, pp. 187—200.

## Reading Exercise.

### Continuation of "*Le mie prigioni*."

La stanza era a pian terreno, e metteva sul cortile. Carceri di qua, carceri di là; carceri di sopra, carceri dirimpetto. M'appoggiai alla finestra, e stetti qualche tempo ad ascoltare l'andare e venire dei carcerieri ed il frenetico canto di parecchi dei rinchiusi.

Pensava: — Un secolo fa, questo era un monastero: avrebbero mai le sante e penitenti vergini che lo abitavano immaginato che le loro celle suonerebbero oggi, non più di femminei gemiti e d'inni devoti, ma di bestemmie e di canzoni invereconde, e che conterrebbero uomini d'ogni fatta e per lo più destinati agli ergastoli o alle forche? E fra un secolo, chi respirerà in queste celle? Oh fugacità del tempo! oh mobilità perpetua delle cose! Può chi vi considera affliggersi, se fortuna cessò di sorridergli, se

vien sepolto in prigione, se gli si minaccia il patibolo? Ieri io era uno de' più felici mortali del mondo; oggi non ho più alcuna delle dolcezze che confortavano la mia vita: non più libertà, non più consorzio d'amici, non più speranze! No; il lusingarsi sarebbe follia. Di qui non uscirò se non per essere gettato ne' più orribili covili o consegnato al carnefice. Ebbene, il giorno dopo la mia morte sarà come s'io fossi spirato in un palazzo e portato alla sepoltura co' più grandi onori.

Così il riflettere alla fugacità del tempo mi invigoriva l'animo. Ma mi ricorsero alla mente il padre, la madre, due fratelli, due sorelle, un'altra famiglia ch'io amava quasi fosse la mia; ed i ragionamenti filosofici nulla più valsero. M'intenerii, e piansi come un fanciullo.

### Vocabulary.

<i>A pian terreno</i>	on the ground-floor	<i>respirare</i>	to breathe
<i>mettere su</i>	(of a window), to look (down) on	<i>fugacità</i>	flight
<i>dirimpetto</i>	opposite	<i>chi</i>	he who . . .
<i>appoggiare</i>	to lean; to rest upon	<i>sepolto</i>	buried
<i>ascoltare</i>	to listen	<i>minacciare</i>	to threaten
<i>l'andare e venire</i>	going to and fro	<i>il patibolo</i>	the gallows
<i>monastéro</i>	monastery	<i>dolcezza</i>	sweetness
<i>gémito</i>	groan, lament	<i>confortare</i>	to comfort; to embellish
<i>inno</i>	hymn, song	<i>consórzio</i>	society
<i>bestémia</i>	blasphemy; curse	<i>lusingare</i>	to flatter
<i>invereocondo</i>	irreverent; shameless	<i>non — se non</i>	only
<i>contenere</i>	to contain	<i>covile</i>	prison, dungeon
<i>d'ogni fatta</i>	of all kinds	<i>carnefice</i>	hangman
<i>ergástolo</i>	penitentiary	<i>spirare</i>	to die
<i>le forche</i>	the gallows	<i>sepoltura</i>	grave
		<i>invigorire</i>	to strengthen
		<i>ricorrere alla mente</i>	to think of, to remember.

### Dialogo.

Dove era la stanza di Silvio Pellico?

Che cosa vide, quando egli s'appoggiò alla finestra?

Quali erano i suoi pensieri allora?

Aveva egli la speranza di uscire fra poco di quella prigione?

Chi erano gli abitanti della prigione di Santa Margherita un secolo prima?

E chi abitava allora le celle del monastero?

Non aveva Silvio più genitori, nè parenti nè amici?

Si sentì consolato da queste riflessioni?



## Alphabetical List of the Irregular Verbs.

(All compounds and derivatives are excluded, except those that deviate in some forms from the simple verb, or the simple verb of which is now obsolete. Verbs marked with an asterisk \* are obsolete, or exclusively poetical.)

	Pres.	Past def.	Fut.	P. p.
<i>Accêdere</i> to draw near	reg.	<i>accedei</i> ( <i>accedetti</i> , <i>accessi</i> )	reg.	reg.
<i>accêndere</i> to light	<i>accendo</i>	<i>accessi</i>	<i>accenderò</i>	<i>acceso</i> .
<i>acchiûndere</i> to join, see <i>chiûdere</i> .				
<i>accórger(si)</i> to perceive	( <i>m'</i> ) <i>accor- go</i>	( <i>m'</i> ) <i>ac- corsi</i>	( <i>m'</i> ) <i>accor- gerò</i>	<i>accorto</i> .
<i>accórrere</i> to run to, see <i>córrere</i> .				
<i>accrés cere</i> to augment, see <i>crescere</i> .				
<i>addûre</i> to bring	<i>adduco</i>	<i>addussi</i>	<i>addurrò</i>	<i>addotto</i> .
<i>affiggere</i> to affix, see <i>figgere</i> ; has	only	only		<i>affisso</i> .
<i>affliggere</i> to afflict	<i>affliggo</i>	<i>afflissi</i>	<i>affliggerò</i>	<i>afflitto</i> .
<i>aggiûngere</i> to join, see <i>giûngere</i> .				
<i>âlgere</i> to freeze; s. p. 184.		<i>alsi</i> (only 1st 2nd, 3rd p. sing.)		Pr. p. ( <i>al- gente</i> ).
<i>allûdere</i> to allude	<i>alludo</i>	<i>allusi</i>	<i>alluderò</i>	<i>alluso</i> .
<i>amméttere</i> to admit, see <i>méttere</i> .				
* <i>ancîdere</i> <sup>1</sup> to kill, see <i>uccîdere</i> .				
<i>andâre</i> to go	<i>vado</i>	<i>andai</i>	<i>andrò</i>	<i>andato</i> .
<i>ângere</i> to torment; see p. 185.	<i>ange</i> (3rd Sing.)	—	—	—
<i>annettere</i> to annex	<i>annetto</i>	<i>annessi</i>	<i>annetterò</i>	<i>annesso</i> .
<i>apparire</i> to appear	<i>apparisco</i>	<i>apparvi</i> (-ii)	<i>apparirò</i>	<i>apparito</i> ( <i>apparso</i> ).
<i>appartenére</i> to belong, see <i>tenere</i> .				
<i>appêndere</i> to suspend	<i>appendo</i>	<i>appesi</i>	<i>appenderò</i>	<i>appeso</i> .

<sup>1</sup> Very seldom used. Quite unknown in Northern Italy.

	Pres.	Past def.	Fut.	P. p.
<i>applaudere</i> (-dire) to applaud	<i>applau- disco</i> ( <i>applau- lando</i> )	<i>applaudii</i> ( <i>applausi</i> )	<i>applau- dirò</i>	<i>applaudi- to.</i>
<i>apprendere</i> to learn, see <i>prendere</i> .				
<i>aprire</i> to open	<i>apro</i>	<i>aprii</i> (-ersi)	<i>aprirò</i>	<i>aperto.</i>
<i>ardere</i> to burn	<i>ardo</i>	<i>arsi</i>	<i>arderò</i>	<i>arso.</i>
<i>arrògere</i> to join, to add, see p. 184.				
<i>ascendere</i> to ascend, see <i>scendere</i> .				
<i>ascondere</i> to hide, see <i>nascondere</i> .				
<i>aspérgere</i> to sprinkle, see <i>spérgere</i> .				
<i>assalire</i> to attack, see <i>salire</i> .				
<i>assider</i> (-si) to sit down	( <i>m'</i> ) <i>assie- do</i>	( <i>m'</i> ) <i>assisi</i>	( <i>m'</i> ) <i>assie- derò</i>	<i>assiso.</i>
<i>assistere</i> to assist, reg. exc.	.	.	.	<i>assistito.</i>
<i>assolvere</i> to absolve, reg. ex.	.	.	.	<i>assolto.</i>
<i>assorbere</i> } to absorb	<i>assorbo</i>	<i>assorbii</i>	<i>assorbirò</i>	<i>assorto</i>
( <i>assorbire</i> ) }				<i>assorbito.</i>
<i>assumere</i> to assume	<i>assumo</i>	<i>assunsi</i> (-mei, <i>metti</i> )	<i>assumerò</i>	<i>assunto.</i>
<i>astringere</i> to compel, see <i>stringere</i>				
<i>attendere</i> to expect	<i>attendo</i>	<i>attesi</i>	<i>attenderò</i>	<i>atteso.</i>
<i>attingere</i> to dye, see <i>tingere</i> .				
* <i>avellere</i> to draw out	—	<i>avulsi</i>	(Petrarca Son. 314).	
<i>avére</i> to have	<i>ho</i>	<i>ebbi</i>	<i>avrò</i>	<i>avuto.</i>
<i>Benedire</i> to bless, see <i>maledire</i> .				
<i>bévere</i> ( <i>bere</i> ) to drink	<i>bero</i> ( <i>beo</i> )	<i>bevvi</i> ( <i>be- vei, -etti</i> )	<i>beverò</i> <i>berrò</i>	<i>bevuto</i> ( <i>beuto</i> ).
<i>Cadére</i> to fall	<i>cado</i> ( <i>cag- gio</i> )	<i>caddi</i> ( <i>ca- dei, -etti</i> )	<i>caderò</i> ( <i>cadrà</i> )	<i>caduto.</i>
<i>calére</i> to care, see p. 184.				
<i>cápere</i> to hold, see p. 184.				
<i>cédere</i> to yield	<i>cedo</i>	<i>cedei, -etti</i> ( <i>cessi</i> )	<i>cederò</i>	<i>ceduto</i> ( <i>cesso</i> ).
<i>chiédere</i> to ask	<i>chiedo</i> ( <i>chieggo</i> )	<i>chiesi</i> ( <i>chiedei</i> )	<i>chiederò</i>	<i>chiesto.</i>
<i>chiúdere</i> to shut	<i>chiudo</i>	<i>chiusi</i>	<i>chiuderò</i>	<i>chiuso.</i>
<i>cingere</i> ( <i>cignere</i> ) to gird	<i>cingo</i> ( <i>ci- gno</i> )	<i>cinsi</i>	<i>cingerò</i> ( <i>cignerò</i> )	<i>cinto.</i>

Pres. Past def. Fut. P. p.

<i>circoncidere</i> to circum-				
cise, see <i>incidere</i> .				
( <i>circonflettere</i> ) to bend, has only	.	.	.	<i>circonflesso</i> .
<i>cogliere</i> ( <i>corre</i> ) to gather, see <i>sciogliere</i> .				
<i>cólere</i> to worship, see p. 184.				
( <i>collidere</i> ) to strike against, see <i>elidere</i> .				
<i>collidere</i> to conspire, (in a fraud) see <i>ludere</i> .				
<i>commettere</i> to commit, see <i>mettere</i>				
<i>commuovere</i> to move, see <i>muovere</i> .				
<i>comparire</i> to appear	<i>comparis</i>	<i>comparvi</i>	<i>comparirò</i>	<i>comparito</i>
	<i>co</i>	( <i>comparii</i> )		(-arso, -aruto).
<i>cómpiere</i> ( <i>compire</i> ) to accomplish	<i>compisco</i>	<i>compìi</i>	<i>compirò</i>	<i>compito</i> <sup>1</sup> .
	( <i>compio</i> )	( <i>compiei</i> )	( <i>compierò</i> )	( <i>compinto</i> ).
<i>compréndere</i> to understand, see <i>prendere</i> .				
<i>comprimere</i> to compress	<i>comprimo</i>	<i>compressi</i>	<i>comprimèrò</i>	<i>compresso</i> .
<i>concedere</i> to concede, see <i>cédere</i> .				
<i>concepire</i> to conceive. Only the obsolete forms <i>concepe</i> and <i>concépono</i> ; P. p. ( <i>conceputo</i> ) <i>concelto</i> .				
* <i>concernere</i> to concern, see <i>scernere</i> .				
<i>conchiudere</i> ( <i>concludere</i> ) to conclude, see <i>chiudere</i> .				
<i>concorrere</i> to concur, see <i>córrere</i> .				
<i>condurre</i> to lead, see <i>addurre</i> .				
* <i>conficere</i> to conse-	—	<i>confeci</i>	—	<i>confetto</i> .
* <i>configgere</i> to nail ( <i>conficcare</i> ), see <i>figgere</i> ;	.	.	.	<i>confitto</i> .
<i>confondere</i> to confound, see <i>fondere</i> .				
<i>congiungere</i> to join, see <i>giungere</i> .				
<i>connettere</i> to connect, see <i>nèttre</i> .				
<i>conoscere</i> to know	<i>conosco</i>	<i>conobbi</i>	<i>conoscerò</i>	<i>conosciuto</i> .
		( <i>conoscei, -etti</i> )		

<sup>1</sup> *Cómpito* m., task.

	Pres.	Past def.	Fut.	P. p.
* <i>conquidere</i> to conquer	—	—	—	<i>conquistò.</i>
* <i>consumere</i> (consumare) to consume	—	<i>consunsi</i> (-se, -sero)	—	<i>consumto.</i>
<i>contessere</i> to weave to- gether: to join, see <i>tessere</i> , exc.: <i>contesto</i> .				
<i>contradire</i> (-ddire) to contradict, see <i>dire</i> .				
<i>contrarre</i> to contract, see <i>trarre</i> .				
<i>convertere</i> to convert	<i>convertò</i>	<i>conversi</i>	<i>converterò</i>	<i>converso.</i>
N.B.— <i>Convertire</i> is regul. (Pres. -o and -isco).				
<i>coprire</i> to cover, see <i>aprire</i> .				
<i>corrèggere</i> to correct, see <i>règgere</i> .				
<i>còrrere</i> to run	<i>corro</i>	<i>corsi</i>	<i>correrò</i> ( <i>corrò</i> )	<i>corso.</i>
<i>corròdere</i> to corrode, see <i>rodere</i> .				
<i>corròmpere</i> to corrupt, to bribe, see <i>ròmpere</i> .				
<i>costringere</i> to force, to compel, see <i>stringere</i> .				
<i>costruire</i> to construct	<i>costruisco</i>	<i>costrussi</i> ( <i>costruii</i> )	<i>costruirò</i>	<i>costrutto</i> ( <i>costruito</i> )
<i>créscere</i> to grow	<i>cresco</i>	<i>crebbi</i>	<i>crescerò</i>	<i>cresciuto.</i>
<i>crocifiggere</i> to crucify, see <i>figgere</i> .				
<i>cucere</i> to cook	<i>cucò</i>	<i>cossi</i> ( <i>cocci, cocqui</i> )	<i>cocerò</i>	<i>cotto.</i>
<i>Dare</i> to give	<i>do</i>	<i>diedi</i>	<i>darò</i>	<i>dato.</i>
<i>decidere</i> to decide	<i>decido</i>	<i>decisi</i>	<i>deciderò</i>	<i>deciso.</i>
<i>decréscere</i> to decrease, see <i>crescere</i> .				
<i>dedurre</i> to deduct, see <i>addurre</i> .				
<i>deludere</i> to delude, see <i>alludere</i> .				
<i>deprimere</i> to depress, see <i>comprimere</i> .				
<i>desistere</i> to desist, see <i>assistere</i> .				
<i>desumere</i> to assume, to conclude, see <i>as- sumere</i> .				
<i>detrarre</i> to detract, see <i>trarre</i> .				
* <i>detrudere</i> to intrude, see <i>intrudere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>difendere</i> to defend	<i>difendo</i>	<i>difesi</i>	<i>difenderò</i>	<i>difeso.</i>
<i>diffondere</i> to diffuse, see <i>fondere</i> .				
<i>dimettere</i> to dismiss, to pardon, see <i>mettere</i> .				
<i>dipingere</i> to paint, to depict, see <i>pingere</i> .				
<i>dire</i> to say, to tell	<i>dico</i>	<i>dissi</i>	<i>dirò</i>	<i>detto.</i>
<i>dirigere</i> to direct	<i>dirigo</i>	<i>diressi</i>	<i>dirigerò</i>	<i>diretto.</i>
<i>dirompere</i> to break out, see <i>rompere</i> .				
<i>discendere</i> to descend, see <i>scendere</i> .				
<i>discernere</i> to discern, see <i>scernere</i> .				
<i>discorrere</i> to run through, to speak, see <i>correre</i> .				
<i>discutere</i> to discuss	<i>discuto</i>	<i>discussi</i>	<i>discuterò</i>	<i>discusso.</i>
<i>disgiungere</i> to disjoin, see <i>giungere</i> .				
<i>dispérgere</i> to disperse, see <i>spérgere</i> .				
<i>distinguere</i> to distin- guish	<i>distinguo</i>	<i>distinsi</i> ( <i>distinguei</i> , -etti)	<i>distinguerò</i>	<i>distinto.</i>
<i>distorcere</i> to run through, see <i>torcere</i> .				
<i>distruggere</i> to destroy, see <i>struggere</i> .				
* <i>divellere</i> to root up, see <i>svellere</i> .				
<i>dividere</i> to divide	<i>divido</i>	<i>divisi</i>	<i>dividerò</i>	<i>diviso.</i>
<i>dolere</i> to ache; to be sorry	<i>dolgo</i> ( <i>do-</i> <i>glio</i> )	<i>dolsi</i>	<i>dorrò</i> ( <i>do-</i> <i>lerò</i> )	<i>doluto.</i>
<i>dovére</i> to be obliged; to owe	<i>debbo</i> ( <i>de-</i> <i>vo, deggio</i> )	<i>dovei</i> (-etti)	<i>dovrò</i>	<i>dovuto.</i>
<i>Eccédere</i> to exceed, see <i>cedere</i> .				
<i>eléggere</i> to elect, see <i>leggere</i> .				
<i>elidere</i> to drop a letter	<i>elido</i>	<i>elisi</i>	<i>eliderò</i>	<i>eliso.</i>
<i>eludere</i> to elude, see <i>alludere</i> .				
<i>emérgere</i> to emerge, see <i>mérgere</i> .				
<i>empiere, empire</i> (-isco) to fill. The irre- gularity consists in the double forms to the Past def. <i>empi</i> and				



	Pres.	Past def.	Fut.	P. p.
<i>empiè</i> ; and P. p. <i>em-pito</i> and <i>empiuto</i> ; see <i>compiere</i> .				
* <i>emulgere</i> to soften	<i>emulgo</i>	<i>emulsi</i>	<i>emulgerò</i>	<i>emulso</i> .
<i>erigere</i> ( <i>èrgere</i> ) to erect	<i>erigo</i> ( <i>ergo</i> )	<i>eressi</i> ( <i>ersi</i> )	<i>erigerò</i> ( <i>ergerò</i> )	<i>eretto</i> ( <i>erta</i> , Subst.).
<i>esaurire</i> to exhaust, obsolete exc.:	.	.	.	<i>esaurito</i> ( <i>esausto</i> ).
<i>escludere</i> to exclude	<i>escludo</i>	<i>esclusi</i>	<i>escluderò</i>	<i>escluso</i> .
<i>esigere</i> to want	<i>esigo</i>	<i>esigei</i> (-etti)	<i>esigerò</i>	<i>esatto</i> .
<i>esistere</i> to exist	<i>esisto</i>	<i>esistei</i> (-etti)	<i>esisterò</i>	<i>esistito</i> .
<i>espellere</i> to expel	<i>espello</i>	<i>espulsi</i>	<i>espellerò</i>	<i>espulso</i> .
<i>esprimere</i> to express	<i>esprimo</i>	<i>espressi</i>	<i>esprimerò</i>	<i>espresso</i> .
<i>essere</i> to be	<i>sono</i>	<i>fui</i>	<i>sarò</i>	<i>stato</i> .
<i>estinguere</i> to extinguish	<i>estinguo</i>	<i>estinsi</i>	<i>estinguerò</i>	<i>estinto</i> .
* <i>estollere</i> ( <i>estogliere</i> ) to extol, see <i>togliere</i> .				
<i>evadere</i> to escape	<i>evado</i>	<i>erasi</i>	<i>eraderò</i>	<i>evaso</i> .
<i>Fare</i> to do	<i>fo</i> ( <i>faccio</i> )	<i>feci</i>	<i>farò</i>	<i>fatto</i> .
<i>fendere</i> to split; to divide. <sup>1</sup>	<i>fendo</i>	<i>fendei</i> ( <i>fessi</i> )	<i>fenderò</i>	<i>fenduto</i> ( <i>fesso</i> ).
<i>ferire</i> to wound; the obsolete poet. forms: <i>ferè</i> ( <i>fiede</i> ) = <i>ferisce</i> , <i>fiédono</i> = <i>feriscono</i> ; <i>fera</i> = <i>ferisca</i> , <i>férano</i> = <i>feriscano</i> , and <i>feruto</i> = <i>ferito</i> .				
<i>figgere</i> to fix	<i>figgo</i>	<i>fissi</i>	<i>figgerò</i>	<i>fitto</i> ( <i>fiso</i> and <i>fisso</i> , adj.).
N.B.—All the compounds, except: <i>sconfiggere</i> to beat (the enemy) which has <i>confitto</i> , form the P. p. in <i>isco</i> .				
<i> fingere</i> to feign	<i>finco</i>	<i>finsi</i>	<i>fingerò</i>	<i>finto</i> .
* <i>flettere</i> to yield	<i>fletto</i>	<i>flessi</i>	<i>fletterò</i>	<i>flesso</i> .
<i>fondere</i> to cast, to melt	<i>fondo</i>	<i>fusi</i> ( <i>fon-dei</i> )	<i>fonderò</i>	<i>fuso</i> .
* <i>frangere</i> to break	<i>frango</i> ( <i>fragno</i> )	<i>fransi</i>	<i>frangerò</i>	<i>franto</i> .
<i>frémere</i> to tremble, is only irreg. in certain double forms taken from <i>fremire</i> .				
<i>friggere</i> to fry	( <i>friggo</i> )	( <i>frissi</i> )	<i>friggerò</i>	<i>fritto</i> .
* <i>fulgere</i> to shine	<i>fulgo</i>	<i>fulsi</i>	<i>fulgerò</i>	—
<i>Gémere</i> to sigh, groan, has some double forms from <i>gemire</i> .				

<sup>1</sup> This verb is generally regular.

	Pres.	Past def.	Fut.	P. p.
<i>genufléttere</i> to kneel	—	( <i>genuflessi</i> )	—	<i>genuflesso.</i>
<i>giacére</i> to lie	<i>gia(c)cio</i>	<i>giacqui</i>	<i>giacerò</i>	<i>giaciuto.</i>
<i>gioire</i> to rejoice, is reg., but in its stead <i>godere</i> is generally used. The Present part. <i>gioendo</i> for <i>gioiando</i> is also met with.				
<i>gire</i> to go, see p. 184.				
<i>giungere</i> ( <i>giugnere</i> ) to join, to arrive	<i>giungo</i> ( <i>giugno</i> )	<i>giunsi</i>	<i>giungerò</i> ( <i>giugnerò</i> )	<i>giunto.</i>
<i>Immèrgere</i> to immerge, see <i>mèrgere</i> .				
<i>impéllere</i> to force, see <i>espéllere</i> .				
<i>impèndere</i> to impend	<i>impendo</i>	<i>impensi</i>	—	<i>impeso</i> ( <i>impenduto</i> ).
<i>imprèndere</i> to undertake, see <i>apprendere</i> .				
<i>imprimere</i> to print	<i>imprimo</i>	<i>impressi</i>	<i>imprimerò</i>	<i>impresso.</i>
<i>incèndere</i> to incense, see <i>accèndere</i> .				
<i>incidère</i> to engrave	<i>incido</i>	<i>incisi</i>	<i>inciderò</i>	<i>inciso.</i>
<i>inchiùdere</i> ( <i>includere</i> ) to include, see <i>chiudere</i> .				
<i>incrèscere</i> to increase, see <i>crèscere</i> .				
* <i>incùtere</i> to frighten, see <i>scuotere</i> .				
* <i>indicere</i> to intimate, see <i>dire</i> .				
<i>indùlgere</i> to indulge, see <i>emulgere</i> .				
<i>indùrre</i> to induce, see <i>addurre</i> .				
* <i>inficere</i> to infect	—	<i>infeci</i>	—	<i>infetto.</i>
<i>infiggere</i> , see <i>figgere</i> .	.	.	.	<i>infisso.</i>
<i>infliggere</i> to inflict, see <i>affliggere</i> .				
<i>infléttere</i> to bend, regular, except				
<i>influire</i> ( <i>inflüere</i> ) to influence	<i>influisco</i> ( <i>inflüo</i> )	<i>influii</i> ( <i>influssi</i> )	<i>influirò</i>	<i>inflesso.</i> <i>influito</i> ( <i>influsso</i> ).
* <i>infrangere</i> to infract, see <i>frangere</i> .				
* <i>infringere</i> to infringe, see <i>cingere</i> .				
<i>insistere</i> to insist, see <i>assistere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>insórgere, insúrgere</i> to excite a revolt, see <i>sórgere</i> .				
<i>istruire</i> to instruct, see <i>costruire</i>				
<i>intercédere</i> to intercede, see <i>cedere</i> .				
<i>intingere</i> to immerge, see <i>tingere</i> .				
<i>(intridere)</i> to knead	<i>(intrido)</i>	<i>intrisi</i>	<i>(intriderò)</i>	<i>intriso (intrito).</i>
<i>intrudere</i> to intrude	<i>intrudo</i>	<i>intrusi</i>	<i>intruderò</i>	<i>intruso.</i>
<i>invadere</i> to invade	<i>invado</i>	<i>invasi</i>	<i>invaderò</i>	<i>invaso.</i>
<i>ire</i> to go, see p. 184.				
<i>istruire</i> , see <i>instruire</i> .				
* <i>Lédere</i> to hurt	—	<i>lesi</i>	—	<i>leso.</i>
<i>leggere</i> to read	<i>leggo</i>	<i>lessi</i>	<i>leggerò</i>	<i>letto.</i>
<i>lícere</i> to be permitted, see p. 185.				
* <i>lúcere</i> to shine	<i>luceo</i>	<i>lussi</i>	<i>lucero</i>	—
<i>Maledire</i> to curse, see <i>dire</i> . Pres. also <i>maledisco</i> , Impf. <i>malediva</i> .				
<i>mérgere</i> to submerge, only used in the Pret. <i>mersi</i> ; the comp., <i>immergere, emergere, sommergere</i> , are complete.				
<i>méscere</i> to mix; to pour; regul. exc. P. p. <i>misto</i> (mixed); but <i>mesciuto</i> (poured).				
<i>méttere</i> to put	<i>metto</i>	<i>misi (mettei, messi)</i>	<i>metterò</i>	<i>messo.</i>
<i>mordere</i> to bite	<i>mordo</i>	<i>morsi (-dei, -detti)</i>	<i>morderò</i>	<i>morso.</i>
<i>morire</i> to die	<i>muoio (muoro)</i>	<i>morii</i>	<i>morirò</i>	<i>morto.</i>
<i>múngere (múgnere)</i> to milk	<i>mungo (mugno)</i>	<i>munsi</i>	<i>mungerò (mugnerò)</i>	<i>munto.</i>
<i>muovere</i> to move	<i>muovo</i>	<i>mossi</i>	<i>muoverò</i>	<i>mosso.</i>
<i>Náscere</i> to be born	<i>nasco</i>	<i>nacqui</i>	<i>nascerò</i>	<i>nato (nasciuto).</i>
<i>nascondere</i> to hide	<i>nascondo</i>	<i>nascosi</i>	<i>nasconderò</i>	<i>nascopto (nascoso).</i>
* <i>negligere</i> to neglect <sup>1</sup>	<i>negligo</i>	<i>neglessi</i>	<i>negligerò</i>	<i>negletto.</i>
* <i>nettere</i> to join	<i>netto</i>	<i>nessi</i>	<i>netterò</i>	<i>nesso.</i>

<sup>1</sup> Some say *negligentare*, which latter is a vulgarism.

	Pres.	Past def.	Fut.	P. p.
<i>nucere</i> to prejudice	<i>nucoco</i>	<i>nocqui</i> (-cei)	<i>nuocerò</i>	<i>nociuto.</i>
<i>Occidere</i> to kill, see <i>uccidere.</i>				
<i>occorrere</i> to want, see <i>correre.</i>				
<i>offendere</i> to offend, see <i>féndere.</i>				
<i>offerire</i> to offer ( <i>offrire</i> )	<i>offro</i> ( <i>offerisco</i> )	<i>offrii</i> ( <i>offersi</i> )	<i>offerirò</i> ( <i>offerirò</i> )	<i>offerto.</i>
<i>opprimere</i> to oppress, see <i>comprimere.</i>				
* <i>Pandere</i> to manifest	<i>pando</i>	<i>pansi</i>	<i>panderò</i>	<i>panso.</i>
<i>parere</i> to seem	<i>paio</i>	<i>parvi</i> ( <i>parsi</i> )	<i>parrò</i> ( <i>parerò</i> )	<i>paruto</i> ( <i>parso</i> ).
<i>partire</i> to depart, like <i>sentire</i> ; when mean- ing to <i>divide</i> , the Pres. is <i>partisco</i> .				
<i>pascere</i> to feed, to graze (of cattle etc.), regul. exc. P. p. (poet) <i>pasto</i> .				
<i>percuotere</i> to strike	<i>percuoto</i>	<i>percossi</i> (3. <i>percusse</i> )	<i>percuoterò</i>	<i>percosso.</i>
<i>perdere</i> to lose	<i>perdo</i>	<i>perdei</i> ( <i>persi</i> )	<i>perderò</i>	<i>perduto</i> ( <i>perso</i> ).
<i>perire</i> to perish, regul. (-isco); this verb has still the old forms <i>pero</i> , -i, -e; <i>pera</i> , <i>pérano</i> , and (adj.) <i>perituro</i> .				
<i>permettere</i> to permit, see <i>mettere</i> .				
<i>persistere</i> to persist, see <i>assistere</i> .				
<i>persuadere</i> to persu- ade	<i>persuado</i>	<i>persuasi</i> (-adei)	<i>persuaderò</i>	<i>persuasio.</i>
<i>piacere</i> to please	<i>pia(c)cio</i>	<i>piacqui</i>	<i>piacerò</i>	<i>piaciuto.</i>
<i>piangere</i> ( <i>piagnere</i> ) to weep	<i>piango</i>	<i>piansi</i>	<i>piangerò</i>	<i>pianto.</i>
<i>pingere</i> ( <i>pignere</i> ) to paint	<i>pingo</i>	<i>pinsi</i>	<i>pingerò</i>	<i>pinto.</i>
<i>piovere</i> to rain	<i>piove</i>	<i>piove</i> ( <i>piorè</i> , obsol. <i>piobbe</i> )	<i>pioverò</i>	<i>piovuto.</i>
<i>porgere</i> to offer, to hand	<i>porgo</i>	<i>porsi</i>	<i>porgerò</i>	<i>porto.</i>
<i>porre</i> ( <i>pónere</i> ) to put	<i>pongo</i>	<i>posi</i>	<i>porrò</i> ( <i>ponerò</i> )	<i>posto.</i>
<i>possedere</i> to possess, see <i>sedere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>potere</i> to be able	<i>posso</i>	<i>poteti(-etti)</i>	<i>potrò</i>	<i>potuto.</i>
<i>precedere</i> to precede, see <i>cedere</i> .				
<i>precludere</i> to preclude, to hinder, see <i>chiu-</i> <i>dere</i> .				
<i>predire</i> to predict, see <i>dire</i> .				
<i>prefiggere</i> to prefix, see <i>figgere</i> .				
<i>premere</i> to press, to be important	<i>premo</i>	<i>premei</i>	<i>premerò</i>	<i>premutto</i> ( <i>presso</i> ).
<i>prendere</i> to take	<i>prendo</i>	<i>presi(-ndei)</i>	<i>prenderò</i>	<i>preso.</i>
<i>presumere</i> to presume, see <i>assumere</i> .				
<i>procedere</i> to proceed, see <i>cedere</i> .				
<i>propendere</i> to incline, regul. exc. P. p. (poet.) <i>propeso</i> .				
<i>prorompere</i> to burst forth, to break out, see <i>rompere</i> ( <i>pro-</i> <i>penso</i> ).				
<i>proteggere</i> to protect	<i>proteggerò</i>	<i>protessi</i> (-ggei)	<i>proteggerò</i>	<i>protetto.</i>
<i>pungere</i> ( <i>pugnere</i> ) to prick.	<i>pungo</i>	<i>punsi</i>	<i>pungerò</i> ( <i>pugnerò</i> )	<i>punto.</i>
<i>Radere</i> to shave, to erase, to scratch out	<i>rado</i>	<i>rasi</i> ( <i>radei</i> )	<i>raderò</i>	<i>raso.</i>
<i>raggiungere</i> to over- take, see <i>giungere</i> .				

*N.B.*—All verbs beginning with *re* or *ri* which are not given here must be looked for among the corresponding simple verbs.

<i>ravedersi</i> to change one's opinion, see <i>vedere</i> .				
<i>recidere</i> to cut off, see <i>circonciedere</i> .				
<i>redimere</i> to redeem	<i>redimo</i>	<i>redensi</i> (-dimci)	<i>redimerò</i>	<i>redento.</i>
<i>reggere</i> to govern, to hold	<i>reggo</i>	<i>ressi</i>	<i>reggerò</i>	<i>retto.</i>
<i>rendere</i> to render	<i>rendo</i>	<i>rendei, resi</i> (-etti)	<i>renderò</i> <i>renderò</i>	<i>renduto</i> ( <i>reso</i> ).
<i>repellere</i> to repel, see <i>ripellere</i>				
<i>reprimere</i> to repress	<i>reprimo</i>	<i>repressi</i> ( <i>reprimei</i> )	<i>reprimerò</i>	<i>represso.</i>



	Pres.	Past def.	Fut.	P. p.
* <i>rescindere</i> to cut off	<i>rescindo</i>	<i>rescissi</i> ( <i>rescindei</i> )	<i>rescinderò</i>	<i>rescisso.</i>
<i>resistere</i> to resist, see <i>assistere.</i>				
* <i>retinere</i> to moderate, regul. except. P. p. <i>retuso.</i>				
<i>ridere</i> to laugh	<i>rido</i>	<i>risi</i>	<i>riderò</i>	<i>riso.</i>
<i>ridurre</i> to reduce, see <i>addurre.</i>				
<i>riédere, redire</i> to re- turn, has but Pr. Ind. <i>riedo, -i, -e; riédono;</i> Pres. Subj. <i>rieda, -a,</i> <i>-a, riédano;</i> Impf. <i>riedera, -i, -a, and</i> <i>riedévano.</i>				
<i>riflettere</i> to reflect	<i>rifletto</i>	<i>riflettei</i> ( <i>riflessi</i> )	<i>rifletterò</i>	<i>riflettuto,</i> <i>riflesso</i> (re- verberated).
<i>rifulgere</i> to sparkle, see <i>fulgere</i> (3rd Past. def. poet. <i>rifulgè</i> ).				
<i>rilucere</i> to shine, see <i>lucere;</i> Past. def. <i>rilussi (rilucei).</i>				
<i>rimanere</i> to remain	<i>rimango</i>	<i>rimasi</i>	<i>rimarrò</i>	<i>rimasto</i> ( <i>rimaso</i> ).
<i>rincrescere</i> to regret (Imperson.)	( <i>mi</i> ) <i>rin-</i> <i>cesce</i>	<i>rincrebbe</i>	<i>rincre-</i> <i>scerà</i>	<i>rincre-</i> <i>sciuto.</i>
<i>ripellere</i> to repel, see <i>espellere.</i>				
<i>risolvere</i> to resolve	<i>risolvo</i>	<i>risolvei</i> ( <i>-etti</i> ), <i>risolsi</i>	<i>risolverò</i>	<i>risolto</i> ( <i>risoluto</i> ).
<i>risorgere</i> to rise again	<i>risorgo</i>	<i>risorsi</i>	<i>risorgerò</i>	<i>risorto.</i>
<i>rispondere</i> to answer	<i>rispondo</i>	<i>risposi</i>	<i>risponderò</i>	<i>risposto.</i>
<i>ritorcere</i> to turn back, see <i>torcere.</i>				
<i>riuscire</i> to succeed, see <i>uscire.</i>				
<i>rodere</i> to gnaw	<i>rodo</i>	<i>rosi</i>	<i>roderò</i>	<i>roso.</i>
<i>rompere</i> to break	<i>rompo</i>	<i>ruppi</i> ( <i>rompei</i> )	<i>romperò</i>	<i>rotto.</i>
<i>Salire</i> to ascend	<i>salgo</i> ( <i>sa-</i> <i>lisco</i> )	<i>salii</i> ( <i>salsi</i> )	<i>salirò</i> ( <i>sarrò</i> )	<i>salito.</i>
<i>sapere</i> to know	<i>so</i> (3rd poet. <i>sape</i> )	<i>seppi</i>	<i>saprò</i>	<i>saputo.</i>
<i>scalfire</i> to scratch	<i>scalifico</i>	<i>scalfi</i>	<i>scalfirò</i>	<i>scalfitto.</i>
<i>scegliere</i> ( <i>scerre</i> ) to choose	<i>scelgo</i>	<i>scelsi</i>	<i>sceglierrò</i> ( <i>scerrò</i> )	<i>scelto.</i>

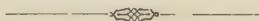
	Pres.	Past def.	Fut.	P. p.
<i>scéndere</i> to descend	<i>scendo</i>	<i>scesi-ndei,</i> (-ndetti)	<i>scenderò</i>	<i>sceso.</i>
<i>scérnere</i> to distinguish, regul. exc. the poet. forms (Past. def.) <i>scersi</i> and <i>scerse.</i>				
* <i>scéndere</i> to separate, to divide	<i>scindo</i>	<i>scissi</i>	<i>scinderò</i>	<i>scisso.</i>
<i>sciogliere</i> ( <i>sciorre</i> ) to untie.	<i>scioglio</i> ( <i>scioglio</i> )	<i>sciolsi</i>	<i>scioglierò</i> ( <i>sciorrò</i> )	<i>sciolto.</i>
<i>scolpire</i> to hit	<i>scolpisco</i> (3rd poet. <i>sculpe</i> )	<i>scolpii</i>	<i>scolpirò</i>	<i>scolpito</i> ( <i>sculto</i> ).
<i>scomméttere</i> to bet, see <i>méttere.</i>				
<i>sconfóndere</i> to con- found, see <i>fóndere.</i>				
<i>sconnéttere</i> to undo, see <i>néttere.</i>				
<i>scorgere</i> , to perceive, see <i>accórgersi.</i>				
<i>scrivere</i> to write	<i>scrivo</i>	<i>scrissi</i>	<i>scriverò</i>	<i>scritto.</i>
<i>scuotere</i> to shake, to toss	<i>scuoto</i> (3. poet. <i>scusse</i> )	<i>scossi</i>	<i>scuoterò</i>	<i>scosso.</i>
<i>smuovere</i> to move, see <i>muovere.</i>				
<i>sedere</i> to sit	<i>siedo</i> ( <i>seggo</i> )	<i>sedei</i> (-etti)	<i>sederò</i> ( <i>sedrò</i> )	<i>seduto.</i>
<i>sedurre</i> to seduce, see <i>addurre.</i>				
<i>seguire</i> to follow	<i>seguo</i> <sup>1</sup> ( <i>siegua</i> )	<i>seguì</i>	<i>seguirò</i>	<i>seguito.</i>
<i>seppellire</i> to bury, regul. exc.				<i>seppellito</i>
<i>sérpere</i> to wind, see p. 185.				<i>sepolto, (sepulto).</i>
<i>sofferire</i> , <i>soffrire</i> to suffer, see <i>offerire.</i>				
<i>solére</i> to use, see p. 185.				
* <i>solvere</i> to solve, to dissolve	<i>solvo</i>	<i>solvei</i> ( <i>solvetti</i> )	<i>solverò</i>	<i>soluto.</i>
<i>somméttere</i> to submit, see <i>méttere.</i>				
<i>sopprimere</i> to suppress, see <i>opprimere.</i>				
<i>sórgere</i> to rise, see <i>pórgere.</i>				
<i>sospéndere</i> to suspend, see <i>appéndere.</i>				
<i>sottométtere</i> to submit, see <i>méttere.</i>				
<i>sottrarre</i> to subtract, see <i>trarre.</i>				

<sup>1</sup> The compounds, as *conseguire* etc., take -o and -isco.

	Pres.	Past def.	Fut.	P. p.
<i>spândere</i> to spread	<i>spando</i>	<i>spandei</i> (-etti, spansi)	<i>spanderò</i>	<i>spanduto</i> (spanto).
<i>spârgere</i> to disperse	<i>spargo</i>	<i>sparst</i> (spargei)	<i>spargerò</i>	<i>sparso</i> .
<i>sparire</i> to disappear	<i>sparisco</i>	<i>sparii</i> (sparvi)	<i>sparirò</i>	<i>sparito</i> (sparto. adj., weakly, tiny).
<i>spégnere</i> ( <i>spéngere</i> ) to extinguish	<i>spengo</i>	<i>spensi</i>	<i>spegnerò</i>	<i>spento</i> .
<i>spéndere</i> to spend, see <i>appéndere</i> .				
<i>spérdere</i> to waste, see <i>pérdere</i> .				
<i>spérgere</i> to disperse	<i>spergo</i> (spegno)	<i>spersi</i>	<i>spergerò</i>	<i>sperso</i> .
<i>spíngere</i> ( <i>spígnere</i> ) to push, to excite, see <i>píngere</i> .				
<i>stare</i> to stand, to be	<i>sto</i>	<i>stetti</i>	<i>starò</i>	<i>stato</i> .
<i>stridere</i> to scream, reg. exc. the old forms (Past def.) <i>strise</i> and <i>strisero</i> .				
<i>stringere</i> ( <i>strígnere</i> ) to press	<i>stringo</i>	<i>strinsi</i>	<i>stringerò</i>	<i>stretto</i> (strinto).
<i>strúggere</i> to destroy <sup>1</sup>	<i>struggo</i>	<i>strussi</i>	<i>struggerò</i>	<i>strutto</i> .
<i>succédere</i> to succeed, see <i>cédere</i> .				
<i>súggere</i> to suck	<i>suggo</i>	<i>suggei</i>	<i>suggerò</i>	(of <i>succhiare</i> ).
<i>svéllere</i> ( <i>svégliere</i> , <i>sver-</i> <i>re</i> ) to root up	<i>svelgo</i> (svello)	<i>svelsi</i>	<i>svellerò</i> (sverrò)	<i>svelto</i> .
<i>súrgere</i> see <i>sórgere</i> .				
<i>Tacére</i> to be silent	<i>ta(c)cio</i>	<i>tacqui</i> (-cei, -etti)	<i>tacerò</i>	<i>taciuto</i> .
<i>téndere</i> to extend, see <i>atténdere</i> .				
<i>tenére</i> to hold	<i>tengo</i>	<i>tenni</i> (-nei, -netti)	<i>terrò</i>	<i>tenuto</i> .
<i>térgere</i> to wipe, see <i>mérgere</i> .				
<i>tíngere</i> ( <i>tígnere</i> ) to dye	<i>tingo</i> (tigno)	<i>tinsi</i>	<i>tingerò</i> (tingerò)	<i>tinto</i> .
<i>togliere</i> ( <i>torre</i> ) to take of	<i>tolgo</i> (toglio)	<i>tolsi</i>	<i>togliereò</i> (torrò)	<i>tolto</i> .
<i>tóndere</i> to shear, reg. exc. P. p. (antiq.) <i>toso</i> for <i>tonduto</i> .				
<i>tórcere</i> ( <i>tórgere</i> ) to wind, to turn	<i>torco</i>	<i>torsi</i> (-cei, -cetti)	<i>torcerò</i>	<i>torto</i> .

<sup>1</sup> Usually reflexive (*strúggersi*), when signifying to wish ardently.

	Pres.	Past def.	Fut.	P. p.
<i>tradurre</i> to translate, see <i>addurre</i> .				
<i>trafiggere</i> to pierce, see <i>figgere</i> .				
<i>trarre</i> ( <i>trāere</i> ) to draw	<i>traggo</i>	<i>trassi</i>	<i>trarrò</i>	<i>tratto.</i>
<i>trasfondere</i> to pour over, see <i>fondere</i> .				
<i>trasparire</i> to be trans- parent, see <i>sparire</i> .				
<i>Uccidere</i> to kill	<i>uccido</i>	<i>uccisi</i>	<i>ucciderò</i>	<i>ucciso.</i>
<i>udire</i> to hear	<i>odo</i> (3rd ode)	<i>udii</i>	<i>udirò</i> ( <i>udirò</i> )	<i>udito.</i>
<i>ungere</i> ( <i>ūgnere</i> ) to an- oint	<i>ungo</i> ( <i>ugno</i> )	<i>unsi</i>	<i>ungerò</i> ( <i>ugnerò</i> )	<i>unto.</i>
<i>uscire</i> to go out	<i>esco</i>	<i>uscii</i>	<i>uscirò</i>	<i>uscito.</i>
<i>Valere</i> to be worth	<i>valgo</i>	<i>valsi</i> ( <i>valei</i> )	<i>varrò</i> ( <i>valerò</i> )	<i>valuto</i> ( <i>val-</i> <i>so, valsuto</i> ).
<i>vedere</i> to see	<i>vedo</i> ( <i>veggio</i> , <i>veggo</i> )	<i>vidi</i> ( <i>vedei</i> , -etti, <i>veddi</i> )	<i>vedrò</i> ( <i>vederò</i> )	<i>veduto</i> ( <i>vis-</i> <i>to, viso</i> ).
<i>venire</i> to come	<i>vengo</i> ( <i>vegno</i> )	<i>venni</i> ( <i>venii</i> )	<i>verrò</i>	<i>venuto.</i>
<i>vilipendere</i> to vilify	<i>vilipendo</i>	<i>silipesi</i>	<i>vilipenderò</i>	<i>vilipeso.</i>
<i>vincere</i> to conquer, to win	<i>vinco</i>	<i>vinsi</i> ( <i>vin-</i> <i>cei</i> )	<i>vincerò</i>	<i>vinto.</i>
<i>vivere</i> to live	<i>vivo</i>	<i>vissi</i> ( <i>vi-</i> <i>vei</i> )	<i>viverò</i> ( <i>vi-</i> <i>vrò</i> )	<i>vissuto</i> ( <i>vi-</i> <i>vuto, visso</i> ).
<i>volere</i> to be willing	<i>voglio</i> ( <i>vo'</i> )	<i>volli</i> ( <i>volsi</i> )	<i>vorrò</i>	<i>voluto.</i>
<i>volgere</i> ( <i>volvere</i> ) to turn, to return.	<i>volgo</i>	<i>volsi</i>	<i>volgerò</i> ( <i>volverò</i> )	<i>volto.</i>



## SECOND PART.





## Pronunciation.

### A. Consonants.

To the rules given in the First Part of the Grammar we now add the following observations:

1. Contrary to the general rule, *s* has a sharp *hissing* sound at the end of a *prefixed syllable*, as: *bis*, *dis*, *mis*, *es*, and *tras*. Ex.: *bisavo* (great-grandfather), from *bis* and *avo*; *disastro* (disaster), from *dis* and *astro*. It is pronounced in the same way, when *si* (pron.) is added to a verb, as: *dicesi* (one says = *dice-si*). Moreover, *s* is sharp in *stasera* to-night, the abbreviation of *questa sera*.

*N.B.*—(a) When placed before a consonant, either at the beginning or in the middle of a word, the *s* is bound to form as if it were only one sound with that consonant of the nature of which — be it strong or soft — it participates:

<i>sbandire</i>	<i>sfera</i>	<i>spillo</i>
<i>scegliere</i>	<i>sgomento</i>	<i>squilla</i>
<i>scala</i>	<i>slanciarsi</i>	<i>sradicare</i>
<i>scuola</i>	<i>smentire</i>	<i>strapazzare</i>
<i>sdegno</i>	<i>snodare</i>	<i>sveglia</i> .

(b) After the syllables *ra*, *re*, *ri* initial it has a hard sound, due to the influence of the hard *r*. Thus:

*rasoio*, *residuo*, *riso*.

Exceptions are: *rasente*, *resina*, *risino*.

(c) It is also hard in the following six verbs: *chiudere*, *nascondere* *porre*, *rimanere*, *rispondere*, *rodere*, and their derivatives. Ex.:

*chiuso*, *nascosi*, *pose*, *rimasi*, *risposero*, etc.

2. Thus, the sound of *s* is somewhat *softer* before *b*, *d*, *gh*, *l*, *m*, *n*, and *v*, as: *sbadato*, *sdegno*, *sghembo*, *slancio*, *smunto*, *snodare*, *svegliare*. It is more or less hard before the other consonants.

3. **Z** has a hard sound like *ts*, and a soft one like *ds*.

(a) *z* = *ts*. When it comes from the Latin, specially from *t*, or *c*, whether it duplicates the *z* or not:

<i>avanzare</i> (L. avanti)	<i>nozze</i> (L. nuptiae)
<i>lenzuolo</i> (L. linteolo)	<i>piazza</i> (L. platea)
<i>calza</i> (L. calceo)	<i>palazzo</i> (L. palatium)
<i>stanza</i> (L. stantia)	<i>terrazza</i> (L. terraceam).

Also, in general, when it comes after a consonant:

*avanzo, alzo, filza, quarzo.*

(b) *z* = *ds*. When it comes from a Latin *d*, or *g*, whether it duplicates the *z* or not:

<i>orzo</i> (L. ordium)	<i>sozzo</i> (L. sudicium)
<i>pranzo</i> (L. prandio)	<i>mezzo</i> (L. medio).
<i>azienda</i> (L. agenda)	

In the following words and their derivatives:

<i>Zaffare</i> to choke, to stop up	<i>zebra</i> zebra	<i>zizzania</i> discord;
<i>zaffiro</i> sapphire	<i>zéfiro</i> zephyr	weed
<i>zaffo</i> bung	<i>zelo</i> zeal	<i>zolfo</i> sulphur
<i>zana</i> basket; fraud	<i>zénzero</i> ginger	<i>zonzo</i> idler
<i>zanna</i> tusk	<i>zerbinotto</i> dan-	<i>zótico</i> rude, ill-bred
<i>zanzára</i> gnat, midge	<i>zero</i> zero [dy	<i>zucca</i> pumpkin
<i>zattera</i> raft	<i>zéta</i> the letter <i>z</i> .	<i>zurlo</i> lust, sauciness
	<i>zibetto</i> civet	<i>zurro</i> a tickling <sup>1</sup> .

Also in the words derived mostly from the Greek or other foreign languages, even when there is a double *zz*:

<i>amazzone</i>	<i>gazza</i>	<i>ronzino</i>
<i>arzilla</i>	<i>gazzetta</i>	<i>rozzo</i>
<i>azzimo</i>	<i>lazzaretto</i>	<i>zaino</i>
<i>azzurro</i>	<i>magazzino</i>	<i>zero</i>
<i>battezzare</i>	<i>mezzo</i>	<i>zeffiro</i>
<i>bizzarro</i>	<i>orizzonte</i>	<i>zelo</i>
<i>bozzina</i>	<i>Poetizzare</i>	<i>zeta</i>
<i>dozzina</i>	<i>rezzo</i>	<i>zizzania</i> .

## B. Vowels.

### 1. Simple Vowels.

We should notice the difference between the open *e* and *o*, and the closed *e* and *o* (suono aperto e suono

<sup>1</sup> Some of these words are also written with *s*, as *saffiro*, etc.

chiuso)<sup>1</sup>. This distinction offers some difficulty even to the Italians of the educated classes, especially in the Northern provinces where the dialects still predominate, so that the correct pronunciation is but seldom heard. As the difference is partly based on etymological rules, some knowledge of Latin is required in order to understand this thoroughly. We shall try to give the student some general hints:

1. A vowel is *closed* when the syllable is *open*—i.e., terminating in a vowel—viz., *do-le-re*; *o-no-re*.

2. A vowel is *open* when the syllable is *closed*—i.e., ending in a consonant, as: *per-fet-to*; *for-zu*.

*Remark.*—When a syllable is *accented*, the vowel is frequently open. Thus the first *o* in *popolare* is closed (Rule 1); but it becomes open in *popolo*, because here the *stress* is laid on it.

3. If *o* is preceded by *u*, and *e* is preceded by *i*, the sound of *o* and *e* is *always* open, thus: *buono*, *fugco*, *diède*, *fièle*, etc.

As far as the tonic accent, or stress, is concerned, Italian words are *piane*, *tronche*, *sdrucchiole*, and *bisdrucchiole*.

*Piane* have the tonic accent on the penultimate. Ex.: *capo*, *contrada*, *camerata*, *circonvallazione*, *magnificenza*. They form the largest number of the Italian words, and therefore they carry no written accent.

*Tronche* are those formerly *piane*, that, on account of their having lost their last syllable, have now the stress on the last. Ex.: *cà* (casa), *virtù* (virtude), *carità* (caritade), *umanità* (humanitade). They always carry the written accent.

*Sdrucchiole* — about five per cent of the Italian words — have the tonic accent on the antepenultimate. Ex.: *piovere*, *dicono*, *comprano*, *compravano*, *dicevano*, *altissimo*, *metropoli*. They carry no written accent.

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<sup>1</sup> The sound of the *e* is *open* when it is pronounced like the French è, and *closed* when it approaches the French é. The open *o* is pronounced like the English *o* in "loll" or "doll," but somewhat longer; the closed *o* resembles the English *o* in "cold" or "both."

*Bisdrucchiole* — scarcely one per thousand of the language — have the tonic accent on the last syllable but three. Ex.: *dimenticano*, *terminano*. These, that are the third persons plural of the present Indicative of certain verbs of the first conjugation, also do not carry the written accent.

In any case, there is in Italian only one syllable in the word which receives the stress and, when necessary, carries the written accent. Sometimes this is employed to distinguish different words: *te* thee, to thee, *tè* tea; *capitano* captain, *câpitano*, they arrived. Accented vowels at the end of a word, and most of the monosyllabic words not having the apostrophe, strengthen sometimes in the spoken language the consonant that follows them. Thus *E tu, chi sei?* is pronounced *Ettucchissei?*

It is essential to distinguish a word *tronca*—i.e., that which is invariably so, such as *rè*, *virtù*, *andò*, from a word *troncata*—i.e., that which is occasionally so, such as *andar*, for *andare*, *veder* for *vedere*.

Any *e* or *o* on which the tonic accent does not fall is always **chiusa** (closed)—namely, is pronounced in a more or less short manner, closed.

Any *e* or *o* on which the tonic accent falls is 1. either **aperta** or **larga**, or 2. **chiusa** or **stretta**. In the first case it has a long, open sound, in the second a short, closed one.

To distinguish these two different sorts of tonic *e*, *o*, we give below some of the most practical rules.

I.—*e* is **aperta** or **larga**. I.—*e* is **chiusa** or **stretta**.

### 1. With Nouns, Adjectives, and Numerals:

- |  |   |
|--|---|
| (a) At the end of proper and common nouns of a foreign origin:<br><i>Noe, caffè, canape.</i> | (a) At the end of common nouns that are words <i>tronche</i> :<br><i>re</i> (rege), <i>fe</i> (fede), <i>merce</i> (mercede).   |
| (b) In the endings <i>ea, ee, ei, eo</i> :<br><i>idea, idee, ebreà, ebreè, ebrei, ebreo.</i> | (b) As an exception to words ending in <i>ea, ei, eo</i> , all words apocopated that may receive a consonant between those two vowels:<br><i>facea</i> (for <i>faceva</i> ), <i>faceo</i> (for <i>facevo</i> ), <i>ei</i> (for <i>egli</i> ), <i>quei</i> (for <i>quelli</i> ). |
- N.B.—This is also the case with words ending in *eja, ejo*:  
*legulejo, laguleja.*



(c) In the following suffixes:

-esimo (numerals):

*ventesimo, centesimo.*

-etto (not diminutives):

*affetto, concetto.*

-ente, -enza:

*tenente, prudente, assente;*  
*prudenza, assenzu.*

-ento, -enta, -ento, -enda,

and in -ense, -ensi, especially those in *olento*:

*contento, lento, opulento;*  
*orrendo, leggendo, fac-*  
*cendo; Pratense.*

-ello, -ella (doppio ll):

*monello, bambinello, colo-*  
*nello.*

-esto, -esta, -estro; -estra,  
*estre:*

*cesto, fresca, lesto, modesto,*  
*presto, maestra, maestro,*  
*terrestre.*

-erio, -eria:

*cauterio, miseria; serio,*  
*seria.*

(d) In the Numerals *sei, sette, dieci, cento*, and all their compounds: *sesto, settimo, terzo, ventesimo* (and all in *esimo*) and their compounds: in the words *terno, quaterno, quaterna, quarantena, bimestre, biennio*, and similar.

(c) In the following suffixes

-esimo (not numerals):

*battesimo, cristianesimo.*

-etto (diminutives):

*cassetta, ometto.*

As an exception those in *-mente*:

*buonamente, mente, franca-*  
*mente.*

As an exception those in *-mento*:

*momento, monumento, com-*  
*mento.*

-eccio, -eccia, -ecchio, -eggio,  
-ezza, -ezze; and verbal  
nouns in:

*casereccio, panereccio, al-*  
*tezza, ricchezze, passeggio,*  
*sonnechio.*

-esa, -ese; -essa, -esse; -ese,  
*esi; esco, esca:*

*marchese, marchesa, con-*  
*tessa; arnese, cortese, in-*  
*glese, milanese; roma-*  
*'nesco, Francesca.*

The *sdruccioli* in *efice, evole*:  
*carnefice, pontefice; amo-*  
*revole, caritatevole.*

(d) In the Numerals *tre, tredice, sedici, venti, trenta*, and the word *semplice* (contrary to *doppio*).

## 2. With Articles and Pronouns.

In all pronominal forms ending in *ei*, with the exception of those mentioned above [see (b) *e chiusa*], thus:

In the article *le*, and all pronominal forms, either alone or in composition, thus:

*le; me, te, le; egli, elle, ei;*

*colei, costei, lei, miei.*

*esse; gliele, gliela; quello,  
quelli, quei; desso, stesso;  
meco, teco, seco; medesimo.*

### 3. With Verbs and Past Participles.

In most *Infin.* having the tonic accent on the antepenultimate syllable:

*ascendere, intendere, prendere, leggere, reggere.*

In the *Pres. Participles* and the *Gerund* (see above endings in *-ente, -endo*):

*potente, temente, potendo, volendo.*

In the *Past Part.* ending in *-ento*, or adjectives derived from them (see above endings in *-ento*):

*spento* (from *spegnere*),  
*contento.*

In the past definite of *avere* (1st and 3rd p. sing. and 3rd p. pl.):

*ebbi, ebbe, ebbero.*

The forms in *-etti, -ette, -ettero*:  
*stetti, stette, stettero.*

In most *Infin.* having the tonic accent on the penultimate syllable:

*sapere, temere, volere, potere.*

In the second pers. pl. of the *Pres. indic.* and of the *Imperative*:

*leggete, prendete, sapete.*

In many *Past Part.* of *sdruc-cioli* verbs (with stress on the *e*), provided they do not duplicate the consonant following the *e*:

*acceso* (*accendere*), *compreso* (*comprendere*), *conteso* (*contendere*), *peso* (*pendere*).

But: *corretto, letto* (*correggere, leggere*).

In the past definite of *cre-scere* (1st and 3rd p. sing. and 3rd p. pl.):

*crebbi, crebbe, crebbero.*

The forms in *-ei, -esti, -è, -emmo, -este, -erono*:

*potei, potesti, potè, potemmo, poteste, poterono.*

*N.B.*—The contracted *poteo* follows the rule.

In the past definite (1st p. sing. and 3rd p. pl.) of the verb *mettere*, also of its compounds, and their past participles:

*messi, messe, messero: messo; promessi, promesse, promessero: promesso.*

In the past definite, 1st p. sing. and 3rd p. pl., ending

in *-esi, -ese, etc.*, also in their past participles:

*scese, scese, scésero: sceso.*

In the imperfect indicative:

*potevo, potevi, poteva, potevano; poteo, potea, potéano.*

In the future indicative:

*potremo, potrete.*

In the future conditional (2nd p. sing. and 1st and 2nd p. pl.):

*temeresti, temeremmo, temereste.*

In the imperfect subjunctive:

*temessi, temessi, temesse, temessimo, temeste, temessero.*

In the future conditional (1st and 3rd p. sing. and 3rd p. pl.):

*temereî, temerebbe, temerebbero.*

#### 4. With Adverbs, Prepositions, Conjunctions, and Interjections.

In *bene, meglio, peggio, presso, sempre, verso.*

In *dentro, meno, mentre, senza.*

Adverbs in *-mente, -menti, francamente, altrimenti.*

Adverbial and prepositional particles *negli, nella, nelle, degli, della, delle, dei, de.*

Conjunctions *e, se, che*, alone or in composition: *perchè, affinché.*

*ahimè, deh, che, eh.*

*-affe, -ehi.*

II.—*a* is *aperta* or *larga*:

II.—*o* is *chiusa* or *stretta*:

With Nouns, Adjectives, and Numerals.

(a) At the end of proper and common nouns of a foreign origin:

*Bernabò, Angiò.*

N.B.—Also in the monosyllables and words *tronche*:

*Pà, và, verrà, hà, nà.*

(b) in the endings *-qa, -qe, -qi, -qo*:

*Tràde, erqe, pqi, Pirqo.*

N.B.—This is also the case with words ending in *-ajo, -oja* [cf. I. (b) N.B.—*e stretta*]:

(a) As an exception in *o* (either interjection or conjunction):

*o questo, o quello*

*o patria.*

*lo.*

[See next page, Articles and Pronouns].

*Savaja, giqja* (now *Savoia, gioia*), *scrittoqjo* (-qio).

(c) In the following suffixes:  
-atorio, -itorio, -orio, -torio,  
and their fem. and pl., etc.:

*purgatorio, dormitorio,*  
*illusorio.*

-qccio, -qzzo, -qto, qce, and  
their fem. and pl.:

*carrqccio, velqce, giovinqto.*

In the endings -qonso, -qntico,  
and their fem. and pl.:

*inqonso, anacreqntico.*

In the cases when the *o* is  
derived from either *ō* (short  
*o*, Latin) or *au* (Latin):

*cuqre* (cor), *fuqco* (focus),  
*tesqro* (thesaurum), *qro*  
(aurum), *gqdo* (gaudeo),  
*cosa* (causa).

In the numerals -qto, -nqve,  
*nqno*, both when alone and  
in composition: *diciqto,*  
*quarantanqve.*

(c) in the following suffixes:  
-abondo, -ibondo, -bondo, and  
their fem. and pl., etc.:

*meditabondo, pudibondo,*  
*tremebondo.*

-oso, and their fem. and pl.:

*amoroso, amorosa.*

In the endings -one or -ione,  
-a, -i, -e; -ore, -atore, -itore,  
-sore, and their fem. and pl.:

*popone, ragione, passione;*  
*signora, debitore.*

In the cases when the *o* comes  
from *u* (Latin):

*bolla* (bullā), *bocca* (bucca),  
*dolce* (dulce), *gomito* (cu-  
bito).

In the numerals *secondo, do-  
dici, quattordici, milione,*  
*bilione.*

#### With Articles and Pronouns.

In the pronominal possessive:  
*tuqi, suqi, nqstro, vqstro.*

In the pronouns:

*noi, voi, loro, coloro, costoro.*

In the article (also pronoun)  
*lo*, as well as in the pro-  
nominal forms *coi, cogli,*  
*colla, colle, collo* [i.e., *con i,*  
*con gli, con la, con le, con lo*].

#### With Verbs and Past Participles.

(a) In most verbs having the  
tonic accent on the ante-  
penultimate syllable, and  
especially when the *o* is  
preceded by *u*: *scuqtere,*  
*muqvere, cuqcere.*

(a) As an exception in:

*conoscere, porre,*  
*correre, rispondere,*  
*fondere, rompere,*  
*nascondere, sorgere,*

N.B.—Also in the following  
verbs:

and their compounds.

*accorgersi, cogliere, morderere, piqvere, sciogliere, solvere, tagliere, torcere, volgere*

and their compounds.

- (b) In the 3rd p. sing. of the Present Ind., such as:

*vado, vado, faccio, vado (voglio).*

- (c) In the 3rd p. sing. of the Past Def.:

*andò, parlò, urtò.*

- (d) In the forms of the Past Def. ending in *-ossi, -osse, -ossero*:

*massi, scossi, percussero.*

Also in the Past Def. of the verbs above [see (a) *N.B.*]:

*accarsi, calsi, darsi, marsi, parsi, tarsi, vorsi.*

- In the 1st p. sing. of the Future Indic., such as:

*andrò, dirò, farò.*

- In the Past Participles of the verbs mentioned above [see (a) and *N.B.*]:

*masso accorto*

*scosso calto*

*percusso merso.*

- In the Present Ind. ending in *-ono*:

*dono, sono, abbandono.*

(Forms in *uono* are excepted on account of the diphthong.)

- In the Past Def. of those verbs with the stress on the antepenultimate, where the *o* in closed (see above):

*conobbi, corsi, nascosi, posi, risposi, sorsi.*

- (d) In the forms of the Past Def. ending in *-osi, -ose, -osero*:

*posi, rispose, nascosero.*

*N.B.*—In the Imperf. Subj. of *essere*: *fossi, fosse, fossero.*

- In the Past Partic. of the verbs mentioned above [see (a) and (d)]:

*corso posto*

*nascosto risposto*

*assorto scorso.*

*N.B.*—Also in the Past Part. ending in *tto*:

*rotto, condotto, tradotto.*

## With Adverbs, Prepositions, Conjunctions, and Interjections.

- (a) In *oggi, fuori, na, nan, poi, poscia, talvolta, tanto.*

- (b) In *ciò, però, nonostante.*

- (c) In *cirraggio, deh! ta, oibò.*

- (a) In *come, dove, molto, onde, ora, qualora.*

- (b) In *con, contro, dopo, forse, intorno, oltre, secondo, solo, sopra, sotto.*

- (c) In *ohi, oh.*



## 2. Diphthongs.

As we stated in the 1st Part (§ 4), the Italian language has no *real* diphthongs. If *two* or *three* vowels meet, the stress is laid on the *principal* of them, and the others are *rapidly*, but *distinctly*, pronounced. Such combinations of vowels are: *ai*, *au*, *ei*, *eu*, *oi*, etc. Those so-called diphthongs may sometimes form *one* syllable (by preference in poetry), as: *mio*, *tuoi*; in general they form *two* syllables, as: *mi-o*, *tu-oi*; but *never three*. Thus either *miéi* (*one* syllable with the stress on *e*) or *mi-èi*, but never *mi-e-i* (*three* syllables). Nevertheless, every vowel is distinctly heard.

*Oa*, *ao*, *eo*, *au*, *oe*, *ea* can *never* form one syllable. Thus *soave* (sweet) is pronounced *so-a-re* (and not *soa-re*); *pa-ù-ra* (and not *pau-ra*).

*Note.*—The so-called *suoni schiacciati* (literally: *crushed sounds*)—i.e., the vowel *i* after *c* and *g* and before *a*, *o* and *u*, as: *gia*, *cio*, *ciu*, *gio*, etc., where *i* does but soften the sound of *c* or *g* (see P. I., p. 5), have nothing to do with the diphthongs, because here *i* is no real vowel, but merely a sign of pronunciation. Although *i* is not quite mute (as for, instance, the *e* in the French word *mangea*, or the *u* in *guérir*), yet its sound is too feeble to have the full value of a vowel. In some words the *i* has been retained, as in *cielo* (a proof that it is not quite mute); the terminations *cia*, *scia*, *gia*, *ccia*, *ggia*, however, drop it now in the Plural, whereas they formerly retained it. Thus we write: *minacce*, *spiagge*, *marce* (Plur. of *minaccia*, *spiaggia*, *marcia*) and not *minaccie*, *spiaggie*, etc., as of old.

## Accent.

As we stated at the beginning of the 1st Part, the Italian language has no particular signs whereby the pronunciation is thoroughly determined. Consequently we have only to speak of the *accent* (*accento*), the *apostrophe* (*apostrofo*), and the *hyphen* (*punto sospensivo*).

1. The *Accent* ('), as we said, marks a contraction, as: *virtù*, formerly *virtute*; *città* for *cittate*; *piè* for

*pie*de. The stress must, therefore, be laid on the syllable which has the accent. Frequently the signification of a word is altered by the accent. Thus *facilità* means *facility* — *facilita* however, *he facilitates*; *terrà* means *he will hold* — *tér*ra earth; *á*mo I love — *amò* he loved.

An *acute* accent (´), like the French *accent aigu*, does not occur in Italian. Some modern authors, however, occasionally use it, where otherwise a misunderstanding might possibly arise, as: *malvagia* malmsey (wine), and *malvágia* (fem. of *malvágio*).

The *circumflex* (^) is now quite out of use as in *cacciâr*, *ginnasî*. It marks either a *contraction* or the *apocope* of a whole syllable, as in the first example (*cacciâr* = *cacciárono*). Its use, however is very arbitrary, like that of the *diæresis* (¨), which is sometimes employed in poetry, if a diphthong is to be pronounced in two syllables, as: *armonioso* (pr. *armoni-o-so*) instead of *armo-nio-so*.

As for the *tonic* accent, the stress is generally laid on the *penultimate* syllable. Thus: *buóno*, *gránde*, *amáte*, *vedéte*, *il sónno*, *la lúna*, *il sóle*, etc.

*Exceptions*.—(a) All verbs, however, in the *3rd person Plural* have their accent on the *antepenultimate*, as: *cércano*<sup>1</sup>, *ódo*no, *séntono*, *sentívano*, *scélsero*, *fécero*, etc., except the *Future Tense*, where the stress is laid on the *penultimate*, as: *ameránno*, *parleránno*, *daránno*, etc.

(b) All the words with the *accento*, as: *amerà*, *amò*, *credè*, etc.

(c) The *voci sdrucchiole*<sup>2</sup>, like: *cándido*, *sdrúcciolo*, too numerous to be committed to memory.

2. The *Apostrophe* (') indicates that a vowel has been dropped. Its use is rather arbitrary in Italian. We give here the principal rules:

(a) In the *Singular* the articles *la*, *lo*, *una* are apostrophised before all vowels, as: *l'amore* for *lo amore*; *l'ora* for *la ora*.

But sometimes *lo eréde* and *la eréde*, heir and heiress, instead of *l'eréde*, to avoid a misconception.

<sup>1</sup> See *Appendix* on the Verbs with the stress on the last syllable but three.

<sup>2</sup> Liter. *slipping words*—i.e., words with the stress on the antepenultimate.

In the *Plural* the article *gli* is often apostrophised before *i*, and *le* sometimes before *e*, as: *gl'inni* the hymns; *l'erbe* (commonly *le erbe*), the grasses, as the meeting of two different vowels (for inst., in *gli errori*) is less grating on the ear than the repetition of the same vowel in *gli inni* would be.

(b) The words *che*, *se*, *mi*, *ti*, *gli*, *le*, *la*, *lo*, *ci*, *vi*, *li* ought to be apostrophised before the same vowels only, as: *m'invita*, he invites me, but *mi ama*, and not *m'ama* he loves me.

(c) *Buono*, *buona*, *santo*, *santa*, *grande*, *questo*, *questa*, *quello*, *quella*, may be apostrophised before all vowels, as: *Sant' Eufemia*, *quell'ubbiaco*, that drunkard. (See p. 49.)

When the *last* vowel of a word is preceded by *l*, *m*, *n* or *r*, and the *following* word begins with a consonant (except *s impura*), this final vowel may be dropped, without being apostrophised, as:

*A man sinistra* on the left hand, for: *a mano sinistra*.  
*Egli non vuol parlare* he will not speak, for: *egli non vuole parlare*.

*Per far questo* to do that, for: *per fare questo*.

Before *s impura*, however, or when immediately followed by a comma, period, etc., these words generally do not reject their final vowels. Thus:

*Egli vuole spendere*, and not *vuol spendere*.  
*Che bella mano!* » » *bella man!*<sup>1</sup>

*Note*.—Especially in poetry, words in *llo*, as *cavallo*, *ucello*, drop the last syllable *lo* before consonants (except *s impura*); thus: *il caval di legno* the wooden horse, for *cavallo di legno*.

3. The *Hyphen* (-) is used to separate syllables at the end of a line.

(a) *Ch*, *gh*, *gn*, *gl*, *sce*, *sci*, *scia*, *scio* cannot be separated. Thus: *po-chi* not *poc-hi*; *fi-glio* not *fig-lío*, etc.

(b) *cch*, *ggh*, *cc*, *gg*, *cq* and all other double consonants between vowels (exc. *ch*, *gh*, *gn*, *gl*) are separated. Thus: *spec-chio*; *cac-cia*; *bel-la*; *prez-zo*, etc.

<sup>1</sup> In poetry, however, admissible, as: *il cándido tuo vel ( - velo)*. (*Bettoni*.)

(c) The prefixes *bis*, *cis*, *dis*, *es*, *in*, *mis*, *per*, *pos*, *sub*, *tras*, *trans* are always considered as *proper syllables* and therefore *never* separated, for ex.: *cis-alpino* (not *ci-salpino*); *tras-mettere* (not *tra-smettere*).

The Hyphen is further used to *join* two words, as: *Grammatica tedesco-italiana* German-Italian Grammar; *l'armata anglo-francese* the Anglo-French army.

The *points* or signs of punctuation are:

- (.) Period, or full stop *punto fermo*.
- (:) Colon *punto doppio* or *due punti*.
- (;) Semicolon *punto e virgola*.
- (,) Comma *virgola (comma)*.
- (?) Note of interrogation *punto interrogativo*.
- (!) Note of exclamation *punto esclamativo*.
- ( ) Parenthesis *paréntesi*.
- („) Quotation mark *virgolette*.
- (—) Dash *punto sospensivo*.

# First Lesson.

## The Gender of Substantives.

§ 1. *Masculine* by signification are:

1. The names of all *male* beings, as: *Carlo* Charles; *il Tedesco* the German, *l'imperatore* the emperor, *il falegname* the joiner, *il toro* the bull, etc.

Except: *la guida* the guide, *la sentinella* the sentry, *la spia* the spy, *la recluta* the recruit, *la guardia* the guard.

*N.B.*—With the names of some animals sometimes the *masculine*, others the *feminine*, are wont to designate both, such as:

<i>masc. cammello</i> camel ( <i>m. a. f.</i> )	<i>fem. lepre</i> hare ( <i>f. a. m.</i> )
» <i>delfino</i> dolphin	» <i>serpe</i> serpent
» <i>tigre</i> tiger	» <i>aquila</i> eagle
» <i>coniglio</i> rabbit	» <i>pantera</i> panther
» <i>topo</i> mouse, rat	» <i>balena</i> whale
» <i>scarafaggio</i> beetle	» <i>rondine</i> swallow

When further specification is required, the words *maschio* male, or *femmina* female, are added. *Ex.*:

<i>La femmina del coniglio</i>	<i>un coniglio feminina.</i>
<i>Il maschio della rondine</i>	<i>una rondine maschia, or maschio.</i>

2. The names of *mountains, trees, and metals*, as: *il Vesúvio* Vesuvius, *il fico* the fig-tree, *l'oro* the gold.

Except: *l'elce f.* the red oak, *l'edera f.* the ivy, *la quercia* the oak, *la trémula* the trembling aspen, *l'acácia f.* the acacia, *la palma* the palm-tree, *la vite* the vine, *la betulla* the birch-tree, and a few others.

3. The names of *months and days*, as: *il lunedì* Monday, *Marzo* March.

Except., *la doménica* Sunday.

4. All words that become substantives by prefixing the article, as: *il bene* the good; *il bere* the drink, *il dove* the place.

*N.B.*—As to names of towns, villages, etc., those ending in *a* are *fem.*; those in *i, o, u*, *masc.*; those in *e*, either *m.*



or *f.*; though usually all are *fem.* as referred to the understood *città*. *Firenze è bella, Milano è ricco (o ricca)*. — Except. *Cairo*, which is always *masc.*

§ 2. *Feminine by signification* are:

1. All names of *female persons* and *animals*, as: *Giulia* Juliet, *la ragazza* the girl, *la cavalla* the mare, etc.

2. The names of *fruits*, as: *la pera* the pear, *la ciliegia* the cherry, *la mela* (also *il pomo*) the apple.

Except the following, that signify the *fruit* as well as the tree:

*l'ananasso* the ananas.

*il cedro* } the lemon and lemon-tree.  
*il limone* }

*il dattero* the date and date-tree.

*il fico* the fig and fig-tree.

*il ribes* the currant and currant-bush.<sup>1</sup>

*N.B.*—By changing *o* into *a* the name of the tree passes to design that of its fruit. *Ex.*:

*arancio* orange-tree

*arancia* orange

*melo* apple-tree

*mela* apple

*castagno* chestnut-tree

*castagna* chestnut

*pero* pear-tree

*pera* pear.

3. The names of *virtues*, *vices*, *sciences*, and *arts*: *la modestia* modesty, *la bontà* goodness, *la bugia* the lie, *la geografia* geography, *la pittura*, the art of painting.

§ 3. *Masculine by termination* are:

1. All nouns ending in *o*, as: *lo scanno* the bench, *il mondo* the world.

Except: *la mano* the hand, and, of course, feminine proper names, as: *Saffo* Sappho, *Calisso* Calypso, etc.

*N.B.*—Some old Latin words, like *imàgo* for *immagine*, sometimes occur in ancient poetry. These words, being feminine in Latin, of course retain their gender in Italian. *Eco* echo, is *masc.* and *fem.*

2. All words ending in *tore*, as: *dottore*, *imperatore*, *attore* — being masculine on account of their meaning.

3. The majority of words ending in *one*, *nte*, *re*, *me*, *ese*, *ale*, *ile*, and *ele*, as: *il cordone* the string, *il dente* the tooth, *il fiore* the flower, *il lume* the light,

<sup>1</sup> *Il* *noce* nut-tree, *la* *noce* the nut.

*il paese* the land, *il canale* the channel, *lo stile* the style, *il miele* (the) honey.

Except: *la scure* the axe, hatchet, *la gente* people, *la lente* the lens, *la mente* the mind, *la sorgente* the source, *la corrente* the current, *la fame* hunger, *l'arme* (commonly *arma*) the weapon, *la febbre* the fever, *la polvere* the dust, *la speme* (commonly *speranza*) the hope, *la bile* the bile, *la coltre* the coverlet, *la torre* the tower, *la canzone* the song, *la valle* the valley.

#### § 4. *Feminine by termination* are:

1. Words ending in *a* and *à*, as: *anima* soul, *la virtù* virtue.

Except: Names of masculine persons in *a*, as: *Andréa*, *Tobia*, etc. Besides, a great many Greek words, as: *il poeta*, *il monarca*, *il dramma*, *il pianeta*, *il programma*, *l'enigma*, *lo stratagemma*, etc., and a few Italian words in *a*, denoting occupation and dignity of men, as: *il duca* the duke, *il papa* the Pope, *il dentista* the dentist, etc.

*N.B.*—(a) *Asma* asthma, *flemma* phlegm, and *plasma* red emerald, also an earthen vessel, are usually *fem.* *Dramma* *m.* is drama (play), *dramma f.* means *drachm* (a Greek coin or weight). *Tema*, *m.* is *task*; *f.* means *fear*.

(b) Names derived from the Greek language, ending in *a*, form their plural by changing *a* into *i*; thus *dramma*, *drammi*, *poeta*, *poeti*, etc.

2. Most substantives ending in *ine* and *ione*, as: *la grandine* the hail, *la passione* the passion, etc.

Except: *il turbine* the whirlwind, *il termine* the term, limit, goal, *l'argine* the dike, pier, *il fulmine* the lightning, *l'ordine* the order, *il crine* the horsehair, *il pettine* the comb, *il bastione* the rampart, *l'arcione* the saddle-bow, *il padiglione* the tent.

*N.B.*—Out of the nouns ending in *-ione*, those not having an abstract meaning (about twenty in all) are *masculine*; while the rest having an abstract meaning are *fem.* Thus:

<i>masc. arcione</i> saddle-bow	<i>fem. ragione</i> reason
» <i>bastione</i> bastion	» <i>confusione</i> confusion
» <i>battaglione</i> battalion	» <i>diversione</i> amusement
» <i>padiglione</i> pavilion	» <i>intenzione</i> intention.

3. Substantives ending in *ce*, *de*, *ge*, *ie*, *rte*, and *re*, as: *la radice* the root, *la fede* the faith, belief, *la legge* the law, *la specie* the species, *la morte* death, *la neve*, the snow, etc.

Except: *il póllice* the thumb, *il pesce* the fish, *il cálice* the chalice, the communion-cup, *il piede* the foot.

§ 5. Nouns ending in *i* are *feminine*, if derived from the Greek, as: *l'analisi* the analysis, *la crisi* (the crisis), *la diocesi* the diocese, *la sintassi* (syntax), etc.

Except: *il brindisi*<sup>1</sup> the toast, *il Tamigi* the Thames, *il barbagianni* the owl, *il dì* the day, and its compounds, as: *Lunedì* Monday, *Mercoledì* Wednesday, etc. Likewise the names of *men* and a few *compound* substantives; Ex.: *Giovanni* John, *il guastamestieri* the spoil-trade, bungler (*guastare* to spoil, *mestieri* business, trade), *il guardaboschi* the gamekeeper (*guardare* to keep, *boschi* woods).

N.B.—Names ending in *i*, do not change in the plural, thus: *le crisi*, *i brindisi*, *i Lunedì*, etc.

§ 6. Some nouns ending in *e* or in *ù* (accented *ù*) are both *masc.* and *fem.*

*cárcere* (Pl. f.) the prison  
*cénere* (Pl. f.) the ashes  
*dimane* (poet.) morning  
*fante m.* foot-soldier, *f.* servant (maid)  
*fine* the end, the aim  
*fólgore* the lightning  
*fonte* the spring, the well

*fronte* the forehead  
*gregge* (Pl. f.) the flock  
*oste* the army (poet.), the host, landlord  
*palude* the marsh, morass  
*rene* the reins (kidney)  
*serpe* (poet.) the snake  
*trave* the beam, trave.

### Remarks.

*Céneri* (Pl. f.) signifies the *ashes* or *cinders of the dead*, and therefore poetically: *Death*. *Il giorno delle ceneri* means Ash-Wednesday.

*dimane m.*, is *to-morrow*; *f.* the *morning*.

*fólgore* only when meaning *a great hero*, is masculine, thus:

*un fólgore di guerra* (French: *un foudre de guerre*).

*fonte* figuratively used means *origin*.

*fronte* is more frequently *feminine* than *masculine*.

*rene* is *m.* in the *Sing.*; in the *Plur.* it is *m.* and *f.*

N.B.—The following, among others, are either *masc.* or *fem.*, according to their meaning:

*un dramma* a drama  
*il fine* the aim, object  
*il margine* the margin

*una dramma* a drachm  
*la fine* the end  
*la margine* the scar

<sup>1</sup> Perhaps from the Germ.: *ich bring' dir jiz*—i.e., *die Gesundheit*, I drink your good health.

*il pianeta* the planet  
*il tema* the exercise

*la pianeta* the dalmatic  
*la tema* the fear.

## Formation of the Feminine.

### § 7. Principal rules:

1. Masculine nouns in *o* form their feminine in *a*, as:

*il ragazzo* the boy  
*il servo* the man-servant  
*il lupo* the he-wolf  
*l'indovino* the fortune-teller

*la ragazza* the girl  
*la serva* the maid-servant  
*la lupa* the she-wolf  
*l'indovina* the female fortune teller.

Except: *il filosofo* — *la filosofessa*; *il canónico* — *la canonichessa*; *il diávolo* — *la diavolessa*, and *il dio* — *la dea*.

2. Masculine substantives in *a* form their fem. in *essa*:

*il profeta* the prophet  
*l'arcidúca* the archduke  
*il poeta* the poet

*la profetessa* the prophetess  
*l'arciduchessa* the archduchess  
*la poetessa* the poetess.

Except: *l'artista* the artist, fem. *la (l')artista* the (female) artist, and *il pianista* the pianist, fem. *la pianista* the (female) pianist.

3. Masculine nouns in *e* form their fem. in *a*:

*il padrone* the master  
*lo scolare* the pupil

*la padrona* the mistress  
*la scolara* the pupil (*f.*).

Except the names of *nations* in *ese*, the *pres. partic.* in *ante* and *ente* when used *substantively*, words ending in *éfice*, and a few words indicating *relation*, where the difference of gender is marked by the article only. Thus:

*l'artéfice* the artificer,  
*il Danése* the Dane,  
*il cantánte* the singer,  
*un conoscente* an acquaintance,  
*il nipote* the nephew,  
*il consorte* the husband,  
*l'eredità* the heir,

fem. *la artéfice* (*l'artefice*)  
 » *la Danése*  
 » *la cantánte*  
 » *una conoscente*  
 » *la nipote*  
 » *la consorte*  
 » *la eredità* (*l'eredità*).

**N.B.**—Nouns ending in *tore* and some in *sore* form the fem. with *trice*; the fem. of those in *sore*, however, experience besides a modification in the stem; thus:

<i>l'imperatore</i> the emperor,	<i>fem. l'imperatrice</i>
<i>l'autore</i> the author,	» <i>l'autrice</i>
<i>il pittore</i> the painter,	» <i>la pittrice</i>
<i>il direttore</i> the director,	» <i>la direttrice</i> .

But:

*defensore, difenditrice* defender  
*possessore, posseditrice* possessor  
*uccisore, ucciditrice* murderer  
*nutritore, nutrice*.

*Other exceptions are:*

<i>l'abate</i> the abbot,	<i>fem. l'abbadessa (badessa)</i>
<i>il barone</i> the baron,	» <i>la baronessa</i>
<i>il conte</i> the count,	» <i>la contessa</i>
<i>il dottore</i> the doctor,	» <i>la dottoressa</i>
<i>il fattore</i> the administrator,	» <i>la fattoressa</i>
<i>il gigante</i> the giant,	» <i>la gigantessa</i>
<i>l'elefante</i> the elephant,	» <i>l'elefantessa</i>
<i>il leone</i> the lion,	» <i>la leonessa</i>
<i>il mercante</i> the merchant,	» <i>la mercantessa</i>
<i>l'oste</i> the host, landlord,	» <i>l'ostessa</i>
<i>il pavone</i> the peacock,	» <i>la pavonessa</i>
<i>il principe</i> the prince,	» <i>la principessa</i>
<i>il sacerdote</i> the priest,	» <i>la sacerdotessa</i> .

*Irregular are:*

<i>l'uomo</i> the man	<i>la donna</i> the woman
<i>il re</i> the king	<i>la regina</i> the queen
<i>l'eroe</i> the hero	<i>l'eroina</i> the heroine
<i>il bècco</i> the he-goat	<i>la capra</i> the she-goat
<i>il bue</i> the ox	<i>la vacca, la mucca</i> the cow
<i>il cane</i> the dog	<i>la cagna</i> the (female) dog
<i>il gallo</i> the cock	<i>la gallina</i> the hen
<i>il montone</i> the ram	<i>la pecora</i> the ewe.

*Note.*—The student is advised to form the feminine of the following substantives:

The neighbour *il vicino*, the neighbour (*f.*) *la* —, the heir *l'erede*, the heiress *la* —, the king *il re*, the queen *la* —, the gardener *il giardiniere*, the gardener's wife *la* —, the fisherman *il pescatore*, the fisherwoman *la* —, the count, *il conte*, the countess *la* —, the duke *il duca*, the duchess *la* —, the tom-cat *il gatto*, the she-cat *la* —, the hero *l'eroe*, the heroine *l'* —, the artist *l'artista*, the artist (*f.*) *la* —, the prince *il principe*, the princess *la* —, the Milanese *il*



*Milanese*, the Milanese (*f.*) *la* —, the Frenchman *il Francese*, the Frenchwoman *la* —, the benefactor *il benefattore*, the benefactress *la* —, God *Dio*, the goddess *la* —, the dog *il cane*, the female-dog *la* —, the brother-in-law *il cognato*, the sister-in-law *la* —, the friar, monk *il monaco*, the nun *la* —, the giant *il gigante*, the giantess *la* —.

### Traduzione. 71.

The king and the queen spoke to the count and the countess. Miss Mary is a rich heiress. The sentinel arrested (*fr. arrestare*) the spy and his guide. An avenger (*vendicatore*, *m.*) will arise (*fr. nascere*) from our ashes. Mr. M. is a Milanese, he is a clever singer (*cantante*). In the menagerie (*serraglio*, *m.*) there were lions and lionesses, male and female elephants, peacocks and peahens. (The) Historical criticism does not admit that a popess Jane ever lived (*Subj. past*). The Maid of Saragossa was a great heroine. The old heathens had many gods and goddesses. Female dogs are generally more faithful than dogs. The countess was always a great benefactress of the poor (*Pl.*). This monk is a Frenchman, and this nun is an Englishwoman. At the fair (*fiera*, *f.*) one sees giants and giantesses, male and female artists, male and female fortune-tellers. In this city there are poetesses, lady-painters, and lady-writers (*fr. scrittore*), but no lady-doctors. In each profession there are bunglers. The river flows (*fr. scorrere*) through charming (*ameno*) valleys, and waters (*fr. irrigare*) fertile fields (*campagna*) by (*per mezzo di*) several canals. I have arrived with the doctor's wife and with the landlady. His sister-in-law is the authoress (*f.*) of the new romance (*romanzo*).

### Reading Exercise. 72.

#### La patria.

La casa ove nascemmo, il paese dove fummo allevati; il luoghi dove tripudiammo fanciulli, quell'albero che vedemmo nascere, quel prato ove prima cogliemmo margheritine e viole: quanto ci riescono (*become to us*) cari a rivedere! Quanto ci piace il tornarvi (*to return there*) dopo (essere) rimasti alquanto lontani! Oh la patria! In essa sono le ricordanze prime tanto soavi: essa alimenta vivi o copre morti i nostri genitori, i compagni dei primi trastulli, i conoscenti; quivi si ode la favella, colla quale nostra madre consolò i primi nostri patimenti e c'insegnò a nominare nostro padre e quell'altro Padre ch'è nei cieli: la favella in cui snodammo la lingua per vezzeggiare coloro che ci

avevano dato la vita; la favella in cui ricevemmo i primi consigli, i primi insegnamenti, le prime amorévoli parole. Quanto è dunque naturale *il volere bene (to love)* alla patria! Anche le rón dini dalle lontane terre ove passárono l'inverno, tór nano fedeli al loro nido.

Nè mai si sente l'amor della patria, come quando si é costretti (*one is obliged*<sup>1</sup>) ad allontanársene. Non ti é mai toccato di rimanere alcun tempo fuori della tua terra natia? tanto più se diviso dai tuoi genitori? Al ritorno come ti balzava il cuore, come spingevi innanzi lo sguardo, per vedere la croce sul campanile o sulla guglia del tuo paese! Or pensa chi ne é diviso da monti e da mari e per anni ed anni! Non vedere mai visi conosciuti, non incontrare mai gli amici, i parenti, il curato a cui domandammo tante volte un parere: non accórrere mai al suono della nostra campana nella chiesa, a cantare Iddio ed invocarlo.

## Second Lesson.

### The Plural of Substantives.

The principal rules for the formation of the Plural have been given Less. 2 (p. 12). There we stated that:

1. All *masculine* nouns ending in *o*, *a* or *e* form the Plural in *i*.
2. All *feminine* nouns in *a* form the Plur. in *e*.
3. All *substantives* in *e* take *i* in the Pl.

### *Irregularities.*

#### (a) Nouns ending in *co* and *go*.

1. Although the *stress* is laid on the *penultimate*, the following words in *co* form their Plur. in *ci*, instead of *chi*:

<i>amico</i> friend	<i>amici</i>
<i>Greco</i> Greek	<i>Greci</i>
<i>medico</i> doctor	<i>medici</i>
<i>mosaico</i> mosaic	<i>mosaici</i>
<i>nemico</i> enemy	<i>nemici</i>
<i>porco</i> pig	<i>porci</i>
<i>portico</i> portico	<i>portici</i> .

<sup>1</sup> The past participle is here employed (with *si*) in the Plural, in order to express more distinctly the generality. This, however, is not always to be imitated.

2. Words ending in **eo** with the stress on the *antepenultimate*, form the Plur. in **chi** (contrary to the general rule); thus:

*Cárico* charge, Pl. *carichi*; thus *fóndaco* warehouse, *mánico* handle, *párroco* parson, *rammárico* sorrow, *stómaco* stomach, *tóssico* poison, *tráffico* trade, commerce. *Except.*, *portico*, *partici*.

*N.B.*—The following nouns have both *chi* and *ci*, but *ci* predominates nowadays:

*Austriaco* Austrian, *benéfico* charitable, *eróico* heroical, *físico* physical, *malédico* calumnious, *maléfico* noxious, *músico* musical, *mónaco* monk, *político* political, *prático* practical, expert, *público* public, *rústico* rustic, *selvático* savage, *stórico* historical, *venéfico* venomous.

3. Of the words in **go** with the stress on the *antepenultimate*, only *aspárago* asparagus, forms the Plur. in **gi**. All the others have either *ghi*, according to the general rule, or admit of *both* terminations.

*N.B.*—*Mago* magician, wise man (of the East), pl. *i maghi* magician, *i magi* the wise man (of the East).

### (b) Nouns in **io**:

1. Those with the *stress* on the *i*, as: *mormorío* murmur, *zio* uncle, *leggío* reading-desk, form their Plur. in **ii**, as: *mormoríi*, *zíi*, etc.

2. Where *i* is only a sign of pronunciation (see P. I., Less. 2, 6), the *o* is simply *dropped*. This is the case with the terminations *cio*, *gio*, and *glio*, as: *arancio* (orange); Pl. *aranci*; *foglio*, Pl. *fogli*.

3. Where **i** is sounded (not the *suono schiacciato*, see p. 212), as in *studio*, *ginnasio*, the orthography is undecided. Some modern authors write *ii*, as: *studíi*, *ginnásii*, others use the circumflex, as: *studìi*, *ginnasìi*, etc. In general the *o* is simply *dropped*, as: *studì*, *ginnasì*.

*N.B.*—The following keep the two *ii* in the plural to be distinguished from similar words having only one *i* and a different meaning:

*atrii* porches  
*beneficii* benefices  
*giudicii* judgments  
*omicidii* murders  
*principii* principles  
*tempii* (*templi*) temples

*atri* black (pl.)  
*benefici* benevolent (pl.)  
*giudici* judges  
*omicidi* murderers  
*principi* princes  
*tempi* times.

4. Words in *aio*, as: *calzolaio* (shoemaker) drop the *o*, as: *calzolai*. In such words *j* is now obsolete.

5. Some poetical irregularities are: *animai* (for «animali»), *augei* (for «augelli»); *capei* (for «capelli», hair).

**N.B.**—(a) Some *masculine* words in *o* have both a regular Plural in *i* and another *feminine* Plural in *a*, more rarely in *e*. (The forms in parentheses are less frequent.) They are:

*Plur.*

<i>l'anello</i> the ring	<i>gli anelli</i> — ( <i>le anella</i> ).
<i>il braccio</i> the arm, yard	( <i>i bracci</i> ) — <i>le braccia</i> .
<i>il budello</i> the gut	<i>i budelli</i> — <i>le budella</i> .
<i>il calcagno</i> the heel	<i>i calcagni</i> — <i>le calcagna</i> .
<i>il castello</i> the castle	<i>i castelli</i> — ( <i>le castella</i> ).
<i>il cervello</i> the brains	<i>i cervelli</i> (opinions, minds) — <i>le cervella</i> .
<i>il ciglio</i> the eyebrow	( <i>i cigli</i> ) — <i>le ciglia</i> .
<i>il cuoio</i> the leather	<i>i cuoi</i> — ( <i>le cuoia</i> ).
<i>il dito</i> the finger	( <i>i diti</i> ) — <i>le dita</i> .
<i>il ditello</i> the armpit	<i>i ditelli</i> — <i>le ditella</i> .
<i>il fuso</i> the spindle	<i>i fusi</i> — <i>le fusa</i> .
<i>il ginocchio</i> the knee	<i>i ginocchi</i> — <i>le ginocchia</i> .
<i>il gomito</i> the elbow	<i>i gomiti</i> — ( <i>le gomita</i> ).
<i>il labbro</i> the lip	( <i>i labbri</i> ) — <i>le labbra</i> .
<i>il lenzuolo</i> the sheet	( <i>i lenzuoli</i> ) — <i>le lenzuola</i> .
<i>il pomo</i> the apple	<i>i pomi</i> — ( <i>le poma</i> ).
<i>il sacco</i> the sack, bag	<i>i sacchi</i> — ( <i>le sacca</i> ).
<i>il vestigio</i> the track, trace, footstep	<i>i vestigi</i> — <i>le vestigia</i> .
<i>il vestimento</i> the vestment, clothing	<i>i vestimenti</i> — <i>le vestimenta</i> .

(b) The following have two meanings and, accordingly, two plurals:

<i>corneo</i> horn	<i>i corni</i> the horns (instr.) — <i>le corna</i> of an animal.
<i>filo</i> thread	<i>i fili</i> of a cloth — <i>le fila</i> of a plan, etc.
<i>fondamento</i> base, foundation, batement	<i>i fondamenti</i> (motives) — <i>le fondamenta</i> of a building.
<i>frutto</i> fruit, result	<i>i frutti</i> (profit, result) — <i>le frutta</i> (of trees, dessert).
<i>gesto</i> gesture	<i>i gesti</i> (gestures) — <i>le gesta</i> deeds, exploits.

<i>il legno</i> the wood (also carriage)	<i>i legni</i> (carriages, vehicles, ships) — <i>le legna</i> firewood.
<i>il membro</i> the limb, member	<i>i membri</i> (of a society) — <i>le membra</i> of the body.
<i>il muro</i> the wall	<i>i muri</i> of a house, garden, or park — <i>le mura</i> (of a town).
<i>l'osso</i> the bone	<i>gli ossi</i> (any bones) — <i>le ossa</i> (human bones, the dead body, the ashes).
<i>il quadrello</i> the brick; the arrow	<i>i quadrelli</i> (bricks) — <i>le quadrella</i> (arrows).
<i>il riso</i> the laughter, the rice	<i>i risi</i> (rice) — <i>le risa</i> (laughter).
<i>il tempo</i> the time	<i>i tempi</i> — <i>le quattro tempora</i> the four Ember-weeks.

*Remark.*—In ancient poetry occur the irreg. Plur. *coltella* (knives), *foglia* (leaves of plants), *letta* (beds), and *mulina* (mills). Besides, the Plurals: *budelle*, *ditelle*, *frutte*, *geste*, *gride*, *legne*, *osse*, *pome*, and *vestige* are also met with.

(c) The following are masc. in the sing., and form their Plural always in *a* and are fem.:

*il centinàio* the hundredweight — *le centinaia*.

*il miglio* the mile — *le miglia*.

*un migliaio* some thousand — *le migliaia*.

*mille* 1000 — *mila* (in compound numbers).

*il grido* the cry — *le grida* (*i gridi*).

*il moggio* the bushel — *le moggia*.

*l'uovo* the egg — *le uova*.

*un paio* a pair, couple — *le paia*.

(d) The following nouns have different terminations in the Singular:

1. Those in *ere* have also *ero*:

*il forestiere* the foreigner or *il forestiero*.

*il pensiero* the thought or *il pensiero*.

*il destriere* the steed or *il destriero*.

*lo scolare* the scholar or *lo scolaro*.

2. Those in *aio* have also *aro*:

*il libráio* the bookseller or *il libraro* (seldom used).

*Gennáio* January or *Gennaro*.

*il calzolaio* the shoemaker or *il calzolaro*.

3. The following have also two forms:

*l'ala* the wing — *ale*.

*l'arma* the weapon — *arme*.

*la canzone* the song — (*canzona*).

*la dote* the gift — (*dota*).



*la fronda* the foliage — (*fronde*).  
*la greggia* the flock — *gregge* (also *il gregge*).  
*la lode* the praise — (*loda*). (Dante also *il lodo*).  
*la redina* the bridle — *redine*.  
*la scure* the axe — (*scura*).  
*la veste* the dress — (*vesta*).

(e) The following are used in the Singular only:

<i>Pasqua</i> Easter	<i>la cancrena</i> the gangrene
<i>Pentecoste</i> Whitsuntide	<i>la roba</i> the luggage
<i>prole</i> family, offspring	<i>la carie</i> caries (rottenness of the bones)
<i>progénie</i> progeny, children	<i>la rosolia</i> the measles.
<i>mane</i> morning	

(f) Used in the Plural only are:

<i>gli annali</i> the annals	<i>le mutande</i> drawers
<i>le busse</i> blows	<i>i mustacchi</i> moustache
<i>i calzoni</i> the trousers	<i>le nozze</i> the wedding
<i>le eséquie</i> the funeral	<i>gli occhiali</i> spectacles
<i>le fáuci</i> the gullet	<i>i posteri</i> descendants
<i>le fórbici</i> or <i>la forbice</i> the scissors	<i>gli sponsali</i> the betrothal
<i>le interiora</i> } the entrails	<i>le ténèbre</i> darkness
<i>le viscere</i> }	<i>i vanni</i> the pinions, wings
<i>le molle</i> (-i) the tongs	<i>i viveri</i> the victuals.

(g) The following nouns change their signification in the Plural:

	Plur.
<i>Il ceppo</i> the trunk (of a tree)	<i>i ceppi</i> the fetters.
<i>il costume</i> the use, law	<i>i costumi</i> manners and customs.
<i>il ferro</i> (the) iron	<i>i ferri</i> the fetters.
<i>il fasto</i> pride	<i>i fasti</i> the annals.
<i>il genitore</i> the father	<i>i genitori</i> the parents.
<i>la gente</i> people	<i>le genti</i> the nations.
<i>la grazia</i> grace, favour	<i>le grazie</i> the thanks. [tions.
<i>la misura</i> the measure	<i>le misure</i> the means, disposi-
<i>il Natale</i> Christmas	<i>i natali</i> (poët.) the birth.
<i>il rame</i> the copper	<i>i rami</i> engravings.
<i>il sale</i> the salt	<i>i sali</i> witticisms.

### Traduzione. 73.

1. The eighteenth century produced good poets in Germany. He conducted the threads of the whole conspiracy. Some heathen temples were changed into churches by the Christians. The French soldiers wear red pantaloons. Spectacles are seldom wanting on the (*nel*) portrait of a German

scholar. So many men, so many opinions (*lit.*: so many heads, so many senses). The *Accademia della Crusca* consists of real (active) and of honorary members; it has its seat in Florence and occupies itself principally with (*di*) linguistic questions. As many heads, so many brains. When we entered the house, we heard terrible cries. The temples of the ancient Greeks were magnificent. Why do you not speak the truth? You know that I hate (the) lies. There were many foreigners in the hotels of the city. All nations have learned something from the Greeks. I prefer (the) Spanish wine to (the) Greek. (The) vultures belong to the birds of prey (*uccello di rapina*). Have you seen the Austrian steamers? The walls of Troy (*Tróia*) protected the town during (*per*) ten years against the Greek armies.

2. The great deeds of Alexander the Great filled the world with (*di*) astonishment and admiration. The fruits of his labour procured (*procurare*) him an agreeable life. Why have you not put some fruit on the table? I shall not expose myself to their laughter (*Pl.*). In many Italian provinces one finds either in the language, or in the blood, or in the manners of the people traces of foreign nations. (The) Distances are nowadays no more calculated by miles, but by kilometers. Columbus took (*volle seco*) his fetters [with him] to the grave. A dozen eggs cost seventy cents last week. Of a blockhead one says in Italy: 'He does not even know how many fingers he has' (*Subj.*). In the box, (which) I send you, you will find a pair of new breeches, two pairs of sheets, a pair of scissors, and the books (which) you need for your study. The three holy kings followed the star which guided them to Bethlehem. (The) Science has scared away the darkness of ignorance and uncovered the deceits of (the) oracles and (the) magicians. He died with the name of God on [his] (the) lips.

#### Reading Exercise. 74.

La patria.

(Continuation.)

Oh come allora si fissa lo sguardo sulle montagne o sul cielo dal lato della patria nostra! Di che prezzo sembra ogni minima cosa che ci richiami l'idea della patria! Io ho provato queste amarezze<sup>1</sup>; e quando udiva qualcuno parlare la lingua del mio paese, mi balzava il cuore come se avessi inteso mio padre. E quando sotto rigidi climi vidi in un giardino crescere un gelso<sup>2</sup>, con che

1. Bitter feelings. 2. mulberry-tree.

tenerezza abbracciai e baciai la pianta, i cui lunghissimi filari<sup>3</sup> pórtano<sup>4</sup> beltà e ricchezza alle campagne d'Italia.

Infelice colui che è costretto a forza (a) staccarsi<sup>5</sup> dalla patria! Se qualche ésule<sup>6</sup> tu incontri, non lo insultare: compatiscilo<sup>7</sup> soccórilo, fa che trovi qui un'altra patria, altri fratelli, per ristoro<sup>8</sup> dei fratelli, della patria che lasciò, e che tanto amava.

E noi amiamo la patria nostra; amiamo l'Italia, questo cielo così ridente, questo clima temperato, questo suolo così fecondo, questo linguaggio così armonioso, parlato da tanti cittadini, uniti con noi nell' amore della patria comune, nei patimenti<sup>9</sup> nelle gioie, nelle speranze.

*Césare Cantù.*

3. rows (of trees). 4. to bring, to bestow. 5. to depart.  
6. exile. 7. to pity. 8. as an equivalent. 9. sufferings.

## Third Lesson.

### The Article.

There are a great many deviations in the use of the article, the most important of which have already been given in the first part of the grammar. In general, the article is more frequently used than in English, and as a perfect knowledge of these peculiarities is of the utmost importance, the student would do well to bear in mind the following rules:

A. The *definite* article is used:

1. After the verb *avere*, if particular qualities of an *organic* body are mentioned, as<sup>1</sup>:

*Francesca ha i denti bianchi, gli occhi azzurri, i capelli biondi e le labbra vermiglie.*

Frances has white teeth, blue eyes, fair hair, and red lips.

*Questo ragazzo ha la testa rotonda.*

This boy has a round head.

2. Before *di cui* (also *cui*) whose, as:

*L'uomo la di cui (la cui) riputazione è perduta, è sfortunato.*

The man whose reputation is lost is unhappy.

3. Before either *abstract* or any other nouns, when

<sup>1</sup> The same as in French: "Françoise a les cheveux blonds."

taken in a general sense so as to make a statement of a general character, as:

*Gli animali ci sono utili* animals are useful to us.

*L'occupazione è il miglior rimedio contra la noia.*

Occupation is the best remedy for ennui.

4. Before the names of *countries, provinces, etc.*, when qualified by an adjective denoting *direction, situation, etc.*, as:

*L'Italia settentrionale* northern Italy.

*L'Austria superiore* upper Austria.

*La bella Firenze* beautiful Florence.

Except when used in the *Genitive* and as an equivalent for an adjective derived from the name of a nation, as:

*Il parlamento d'Inghilterra* the English parliament.

*L'ambasciatore di Francia* the French ambassador.

*L'imperatore d'Austria* the Austrian emperor.

The names, too, of countries the *capital* of which has the *same name*, are used *without* the article as: *Nápoli* Naples, *Parma*, etc.

N.B.—A few names require the definite article; thus *Il Messico, L'Argentina, Il Giappone, Il Brasile; La Spezia, la Mirandola, La Mecca, Il Cairo, L'Aia* (the Hague), *La Bastia, La Rocella*.

5. With the two names *Charlemagne* and *Alexander the Great*, no article is placed before the (Lat.) adjective *magno*, thus: *Carlomagno; Alessandro magno*. This is also the case in the expression: *Maria Vergine* (the holy Virgin).

6. Before family names, as: *L'Ariosto* Ariosto; *il Tasso* Tasso, *il Darwin*, etc.

But not before Christian names when alone, nor before family names when preceded by Christian names; thus *l'Alighieri*, but *Dante, Dante Alighieri, Michelángelo Buonarroti*.

7. Before Christian names of women in familiar conversation, as: *la Cristina, la Fiammetta*, etc.

8. In expressions like: *alla turca*, after the Turkish fashion, *all'inglese*, etc.

9. Before words implying *rank, profession, or dignity*, as: *il conte Pallavicini* Count P., *il principe Eugenio* Prince E., *l'arcivescovo Turpino* Archbishop Turpin, *il*

*Capitano Stefani, il maestro Mastachi, l'avvocato Giovanelli*, and before the words *signore, signora*, and *signorina* (provided they are not used in the Vocative case).

*Note.*—The French forms *Madama, Madamigella*, are sometimes used instead of *Signora, Signorina*, which should then be followed by the definite article, as in French. Ex.: *Madamigella la contessa* (Mademoiselle la Comtesse), Countess . . . ; *Madama la Baronessa* (Madame la Baronne), Baroness . . .

10. Before any part of speech, including verbs in the Infinitive Mood, when used as nouns:

*Il dormire è necessario quanto il mangiare.*

To sleep is as necessary as to eat.

*Amiamo più l'utile che il vero.*

We love what is useful better than truth.

11. In many expressions like:

*Prendere il largo* to run away.

*Imparare o sapere il francese, l'italiano*, etc.

To learn or to know French, Italian.

*Astenersi dal vino* to abstain from wine.

*Suonare il pianoforte* to play the piano.

*Giuocare alle carte, al biliardo* to play at cards, at billiards.

*Sia il benvenuto!* Welcome, sir!

*Augurare il buon giorno* to wish good morning.

*Domandare l'elemosina* to beg one's charity.

*Entrò (il) pel primo, (la) pella prima.*

He (she) entered first.

*Dar la baia* to make fun.

*Perdere la pazienza* to lose one's patience.

*Verso (la) sera; verso le sei.*

Towards (the) evening; at about 6 o'clock.

*La settimana scorsa; l'anno scorso*, etc.

Last week; last year.

*Dare del tu, del voi, del lei.*

To address a person with "thou," "you."

*Fare il soldato (il maestro, l'avvocato).*

To be a soldier (a teacher, a solicitor).

*B.* The definite article is omitted:

1. Before the names of the months, as in English:

*Gennáio* January.

*Il mese di Marzo* (the month of) March.



But the article is used when these names are followed by some other word denoting *time*, etc., as:

*Nell'Ottobre dell'anno scorso* in October last year.

2. Before ordinal numbers, when used with the names of sovereigns, popes, etc., or after the words *atto* act, *scena* scene, *libro* book, *capitolo* chapter, as:

<i>Carlo décimo</i> Charles X.	<i>Atto I (primo).</i>
<i>Enrico quarto</i> Henry IV.	<i>Scena III (terza).</i>
<i>Papa Leone XIII (decimo-terzo).</i>	<i>Libro II (secondo).</i>
	<i>Capitolo IV (quarto).</i>

*Note.*— If *Santo (San)* precedes a *proper name*, the article is omitted, as: *San Carlo* St. Charles. Before an appellative noun the construction is as in English, as: *la santa cena* the Lord's Supper, the Holy Eucharist; *il santo padre* the holy father.

3. Before the days of the week, as in English. Ex.:

*Vi andrò Lunedì o Martedì.*

I shall go there on Monday or Tuesday.

Except when the *same day* of each *consecutive* week is meant, as:

*Il vapore per Corfù parte da Trieste il Martedì ed il Venerdì.*

The steamer to Corfu starts from Trieste *every* Tuesday and Friday.

4. After the verbs *essere* to be, *divenire*, *diventare* to become, *fare* to make, *nascere* to be born a . . ., *morire* to die as . . ., *parere*, *sembrare* to seem, *essere creduto*, *riputato* to be believed, to be taken for: *ritornare* to come back as . . ., *essere dichiarato* to be declared, *proclamare* to proclaim, *mostrarsi* to show oneself, etc., if these verbs are followed by a *substantive* implying *dignity*, *rank*, *nation*, etc. Examples:

*Sono Italiano*<sup>1</sup> I am an Italian.

*Luigi Napoleone venne eletto imperatore.*

Louis Napoleon was elected emperor.

*Egli nacque principe* he is a prince by birth.

*Dávide fu proclamato re d'Israele.*

David was proclaimed king of Israel.

<sup>1</sup> Except when used with *ecco* (there is, here is), or if an *attribute* is added to the *Substantive* as: *ecco un Inglese* here is an Englishman. *Il signor N. è un medico di merito* Mr. N. is a physician of great merit.

5. When speaking of much frequented places, as:

*Andare a scuola* to go to school.

*Essere in chiesa* to be at church.

*Lo trovai in piazza.*

I met him on the square.

*Vado in Via Cavour* I am going to Via Cavour.

6. After nouns used in apposition:

*Londra, capitale dell'Inghilterra.*

London, capital of England.

*Napoleone I. Imperatore di Francia, fu vinto da Wellington.*

Napoleon I. the Emperor of France, was defeated by Wellington.

7. In a great many phrases, as: *sotto pretesto* under pretext, *dopo pranzo* after dinner, *essere d'arviso* to be of opinion, *chiuder occhio*, *trovar modo di*, *andare a caccia*, etc.

C. The *Indefinite article* is omitted:

1. After the verb *essere*. (See the above rule, B. 4.)

2. In *Apposition* (i.e., an explanatory addition to the Nominative or Accusative case), which in English generally requires the indefinite article, as: *L'avaro, commedia di Molière* the Miser, a comedy by Molière.

*Note.*—In English the definite article is occasionally used with the noun in apposition, as: *the lion, the king of animals*. When such an apposition is to be taken in quite a general sense, and expresses a *fact known by everybody*, the definite article is used in Italian as in English. Ex.: *Il leone, il re degli animali. Goethe e Schiller, i più grandi poeti della Germania*, G. and Sch., the greatest poets of Germany.

3. In such cases where the notion is quite indefinite, as:

*Se assiso in sì gran teatro* (poet.).

If sitting in so large a theatre.

4. Before the words *cento* a hundred, one hundred, *mille* a thousand, one thousand:

*Lo ho detto cento volte* I have said it a hundred times.

*Ho pagato il quadro mille franchi.*

I have paid a thousand francs for the picture.

5. Before the title of a book in such expressions as:

*Storia d'Italia* A history of Italy.

*Vita di Alessandro Manzoni.*

The life of Alessandro Manzoni.

6. After *che, quale* in exclamations, whilst with the adjective *tale*, such, is placed before, not after, as in English:

*Che bella donna!* What a beautiful woman!

*Una tal cosa non sarebbe possibile.*

Such a thing would not be possible.

7. In many expressions like:

*Dar principio* to begin.

*Dare, attaccare battaglia* to engage in battle.

*Far fortuna* to make a fortune.

*Far piacere* to give pleasure.

*Far regalo (dono)* to make a present.

*Far segno* to make a sign.

*Imparare a mente* to learn by heart.

*Metter fine* to make an end.

*Prestare servizio* to do a service, to be of use.

Both languages agree:

1. In many proverbial expressions, as:

*Vivere insieme come cane e gatto.*

To agree like cat and dog.

*Povertà non è onta* poverty is no disgrace.

2. Where similar words are rapidly enumerated and finally comprehended in a general expression, like *tutto, niente, nulla*, etc., as<sup>1</sup>:

*Vecchi, uomini, donne, fanciulli, tutti furono trucidati.*

Old and young men, women and children, all were killed.

3. Headings in books: *atto primo* first act, *scena terza* third scene, *libro quinto* fifth book, etc.

4. After *nè* — *nè* neither — nor, *sia* whether, and *mai* never.

*Nè preghiere nè minacce poterano muoverlo.*

Neither prayers nor menaces could move him.

*Mai predizione ebbe un compimento sì pronto.* (Botta.)

Never a prediction was so promptly fulfilled.

<sup>1</sup> It may be observed here that, with the above exceptions, the article should always be repeated where in English it is usually omitted, as: I have seen the brothers and sisters, *ho veduto i fratelli e le sorelle*.

*Sia amore, sia amicizia, lo fece.*

He did it, whether through love or friendship.

5. After the prepositions *con*, *senza*, *per*, *di*, *a*, *da*, etc., when these particles form *adverbial expressions* with the following substantive, as:

*Con pazienza* with patience (= patiently).

*Con piacere* with pleasure.

*Con permesso* with permission.

*Con cura* carefully.

*Senza danaro* without money.

*Senza cerimonie* without trouble.

*Per ordine* by order.

*Sotto pena di morte* on pain of death.

*Di notte* by night.

*Di giorno* by day.

*Da galantuomo* as an honest man.

*Per anno . . .* a year, *per annum*.

*Per mese* monthly.

*Per terra* by land.

*Per mare* by sea, etc.

*Note.*—It will be easily understood that all these words, when used in a *definite* sense, require the article as in English. Ex.: *Senza il danaro che mi avete promesso* without the money you have promised me.

6. After a great many verbs that require the prepositions *di*, *a*, or *da*, if the following noun is employed in a *general sense*, as:

*Colmare di benefizi* to overwhelm with benefits.

*Vivere di pane* to live upon bread.

*Scendere da cavallo* to dismount, to alight.

*Essere a cavallo* to be on horseback.

*Morire di noia* to die of ennui, etc.

7. Finally, in many expressions like the following, where the verb together with the substantive suggest but *one idea*, for instance: *rendere grazie* to thank (liter. *to render thanks*); *prestare fede* to believe (liter. *to lend faith*). Such expressions are:

*Aver bisogno* to want

*Aver compassione* to pity

*Aver cura* to take care

*Aver fame* to be hungry

*Aver motivo* to have a reason

*Aver ragione* to be right

*Aver sete* to be thirsty

*Aver torto* to be wrong

*Aver vergogna* to be ashamed

*Aver voglia* to have a mind

*Correre fortuna* to risk

*Correre rischio* to run the risk

<i>Chiedere perdono</i> to beg pardon	<i>Prendere parte</i> to participate
<i>Far caso di</i> to care for	<i>Prendere piede</i> to settle (some- where)
<i>Far menzione</i> to mention	
<i>Far mostra</i> to feign	<i>Prendere terra</i> to land
<i>Far paura</i> , to frighten	<i>Rendere conto</i> to account for
<i>Prendere moglie</i> to take a wife	<i>Rendere grazie</i> to thank, etc.

### Traduzione. 75.

Napoleon had (from *fare*) himself crowned emperor, after having first been (*dopo essere stato*) named consul. Coriolanus was declared [an] enemy of his country. The king has made Mr. N. Councillor of State (*consigliere di stato*). The assembly has elected me president. They say that Dante had a long nose, black hair, and a dark complexion. Italians easily learn French. The young man (*il giovinetto*) said: "I shall become (from *farsi*) an officer." Demosthenes was a great orator. Never had [any] general been honoured like Turenne. Whoever is a good Christian will never be a bad citizen. My coachman (*cocchiere*) is a Frenchman, and my footman a German. My mother is an Englishwoman. I have been learning (*transl.* I learn) Italian for (*transl.* since) six months; I have (*prendo*) two lessons a week, on Mondays and on Thursdays, and though I do not undertake (*transl.* I dare not) to read Dante and Tasso, yet (*però*) I am able to understand easy books. My elder (*maggiore*) brother is a lawyer, [my] younger a physician. Alexander, the son of Philip (*Filippo*) of Macedonia, made himself master of Tyros, capital of (*della*) Phœnicia. Æsop was (*era oriundo*) from Phrygia (*Frigia*), a province of Asia Minor; he was a slave of Xanthus (*Xanto*), a rather (*piuttosto*) celebrated philosopher. This man is a clever artist; he is an Italian. Napoleon made himself the protector of the Rhenish Confederation (*Confederazione del Reno*). Pharaoh made Joseph his viceroy (*vicere*), although he was a Jew. Many European merchants have settled themselves in (*Dat.*) Cairo. In Aix-la-Chapelle one sees the grave of Charlemagne. The king of Holland resides at the (*Dat.*) Hague.

### Traduzione. 76.

Let us pity (*aver compassione*) the (*Gen.*) unhappy men! You are right, my friend; Frederick was wrong. The faint-hearted man fears even his own shadow. White garments are the symbol of innocence. You will never have [any] reason to complain (*lagnarsi*) of my behaviour. Monuments, thrones, palaces, all perish, all fall to ruin. Call on me after dinner! Old and young men, women and children, all were



snatched away by the plague. We landed at the island of Cyprus (*Cipro*). Are you hungry? No, I am thirsty. Will you come along with me? I thank you for all (that) you have given me. The ostrich has long legs, a long neck, and very short wings. He pretended to (*far mostra di*) sleep. You run the risk of losing (*Infin.*) all your money. Are you not ashamed to (behave like that) act thus? We read "The Bride of Abydos," a poem by Lord Byron. The fox has a more slender form than the wolf. My children have blue eyes and fair hair. Fear produces superstition. Modesty is a great virtue. I make this proposition to you in order to put an end to this dispute. In this town one sees healthy and vigorous persons who are not ashamed of begging alms. We have read the *Promessi sposi*, a jewel of Italian novel-writing (*letteratura romanzesca*). I shall be here on Saturday. My mother has arrived first. The tutor went out (the) last.

### Reading Exercise. 77.

#### Cristoforo Colombo.

Cristoforo Colombo, nato presso Genova da parenti poveri il (*in the year*) 1441, persuaso che la ricchezza migliore è l'imparare\*) qualche cosa, si diede attento<sup>1</sup> allo studio, ove non solo profittava delle lezioni che gli si porgevano (*that were given him*), ma rifletteva su tutto quel che vedesse o udisse.

Colombo intese dire<sup>2</sup> dai maestri suoi, o lesse in qualche libro che la terra è rotonda. Dunque riflettè, come è abitata quassù, così deve essere abitata anche dall'altra parte. Udi che la bússola è un ago, il quale si volge costantemente verso settentrione. Dunque, riflettè, per quanto io mi allarghi (*however far I may go*) in mare, avrò sempre il modo (*the means*) di conoscere dove io mi debba dirigere. Potrò dunque avventurarmi a viaggi lontanissimi, ed essendo la terra<sup>3</sup> rotonda potrò farne il giro (*I may sail round about it*). Un suo parente gli mostrò un tronco di pianta gettato sulla spiaggia dalla tempesta e diverso in tutto da quelli dei nostri boschi. Dunque conchiuse: vi sono proprio (*certainly*) altre terre con altre foreste, probabilmente altri uomini.

Da questa considerazione e da altre più fine<sup>4</sup> restò (*he became*) convinto, che vi fossero altri paesi e si propose d'an-

1. Applied himself eagerly. 2. learned. 3. as the earth is. 4. ingenious, sagacious.

\*) The Italian Infinitive is very often employed as a substantive, not unlike the English Present Participle.

darli a cercare (*to set out in search of them*). Ma come effettuare un disegno sì grandioso, egli solo, egli povero? Si vide adunque costretto a chiedere aiuto da altri: ma a chi (*to him who*) cerca, tocca<sup>5</sup> spesso la mortificazione di un rifiuto.

5. meets.

#### Dialogo.

Chi era Cristoforo Colombo?

Erano ricchi i suoi genitori?

Quando nacque Colombo?

Che intese dire Colombo?

Quale fu la conseguenza ch'egli ne trasse?

Che cosa è la bússola?

In che maniera fu in lui destata l'idea dell'esistenza d'un altro continente al di là dell'Océano Atlantico?

Che ne concluse Colombo?

E che cosa si propose poi?

Aveva egli i mezzi per mandare ad effetto (*to realize*) le sue idee?

## Fourth Lesson.

### The use of **di**, **a**, and **da**. (Segnacasi.)

The general rules on the use of these particles have been already given in the first Part. We now add further rules on some special case for these prepositions.

#### I. *Di* is used:

1. After a great many substantives implying *number, weight, measure, quantity*, or a *defect*, as:

*Una quantità di noci* a number of walnuts.

*Un paio di scarpe* a pair of shoes.

*Una libbra di burro* a pound of butter.

*La mancanza di danaro* the want of money.

*Una pezza di telo* a (whole) piece of linen.

*Un pezzo di formaggio* a piece of cheese.

*Note.*—These words, when used in a *determinative* sense—*i.e.*, when followed by some *explanatory* addition, require the article as in English. *Ex.*:

*Un chilogrammo del butirro che mi avete mandato.*

A kilogram of *the* butter you have sent me.

2. When an English *adjective* is expressed by an Italian substantive, as:

*Un orologio d'oro, d'argento* a gold, a silver watch.  
*I giornali d'oggi, d'ieri* to-day's, yesterday's newspapers.  
*L'ambasciatore di Russia, — di Francia.*  
 The Russian, — French ambassador.  
*Compagno di scuola* schoolfellow.  
*Garzone di bottega* shop-attendant.

3. After substantives that are followed by *proper names* of towns, countries, rivers, lakes, mountains, etc.

*La provincia di Milano* the province of Milan.  
*L'isola di Sicilia* the island of Sicily.  
*La città di Vienna* the city of Vienna.  
*Il lago di Garda* the lake of Garda.  
*Il gran ducato di Baden* the Grand-Duchy of Baden.

*Except* the compounds with *il monte*, as: *il Monte Rosa* Mount Rosa, etc.

4. After words denoting *dignity, title, rank, etc.*, where in English the indefinite article is frequently employed, as:

*Il titolo di barone* the title of Baron.  
*Il grado di luogotenente* the rank of lieutenant.  
*Il posto di consigliere* the position of counsellor.

*N.B.*—Sometimes *di* is used to denote a *characteristic* mark, or quality, as:

*Un uomo di gran giudizio* a man of great prudence.  
*Quel signor dottore delle cause perse.* (*Manzoni*.)

That lawyer famous for his lost lawsuits (lit. That Mr. Doctor of the lost l.). — Commonly *da* is used in such a case (see this prep. 5, p. 242), also *con*:

*· L'uomo colla barba.*  
*Il ragazzo col berretto azzurro.*

5. *Compound substantives* are generally rendered by *two nouns*. Then the *last* component of the two substantives *precedes*, and the first follows with *di*. Thus: the *schoolmaster* is translated: *il maestro di scuola* (liter.: the master of school); *male di testa* headache, *male (dolore) di denti* toothache.

When, however, the *second* component is not to be taken in a *general* but in a *determinative* sense, as in the word *town-gate*—i.e., the gate of the town just spoken of, the preposition should be followed by the *article* with which it is, of course, contracted. Thus: *la porta della città* the town-gate, *la casa degli orfani*

(*l'orfanotrófio*) the orphan asylum = the house of the orphans, *il vino del Reno* Rhenish wine = the wine of the Rhine. The pupil should mark the difference between: *gli affari del commercio* the affairs of the commerce (of a country, etc.), and: *gli affari di commercio* commercial affairs.<sup>1</sup>

6. When a *Numeral* with or without a substantive is followed by *più*, and *meno*; also of quantity:

*Datemi due ducati di più.*

Give me two more ducats.

*Verano tre zecchini di meno.*

There were three sequins wanting.

*Un poco di danaro.*

A little money.

7. To indicate a certain time:

(*levarsi*) *di mattina, di buon mattino,*

(*viaggiar*) *di sera, di notte, di giorno*

*di primavera, d'inverno*

*di quaresima.*

8. Moreover, *di* is used after a great many *adjectives* that require their complement in the Genitive case, where in English they employ either one of the prepositions *of, for, to, on, with*, etc. or no preposition at all. The most important of these adjectives are:

<i>Abbondante</i> rich, abundant	<i>fecondo</i> fertile
<i>ammalato</i> ill	<i>fornito</i> provided with
<i>avid</i> eager; greedy	<i>incapace</i> incapable
<i>bramoso</i> desirous	<i>incerto</i> not sure
<i>cárico</i> loaded	<i>indegno</i> unworthy
<i>capace</i> capable	<i>largo</i> munificent
<i>certo</i> sure	<i>meritèvole</i> worthy
<i>consapèvole</i> conscious, ac-	<i>pago</i> satisfied
quainted	<i>persuaso</i> persuaded
<i>contento</i> contented	<i>pieno</i> full
<i>curante</i> caring for . . .	<i>póvero</i> poor
<i>cúpido</i> greedy, eager	<i>prático</i> experienced
<i>degno</i> worthy	<i>privo</i> deprived
<i>desideroso</i> desirous	<i>ricco</i> rich

<sup>1</sup> There are also real compounds like *ferrovia* railroad; *capolaroro* masterpiece; *banconote* banknotes (papermoney); *cartapécora* parchment.

*scarso* poor, scarce  
*soddisfatto* satisfied  
*sollécito* zealous

*vago* eager  
*vestito* dressed  
*vuoto* empty.

9. For the verbs requiring *di* see Part II., Less. 17, C.

10. Sometimes *di* stands pleonastically:

Before *adjectives* (as in French):

*Di belle ciarle faranno questi mascalzoni.* (Manzoni.)

These scoundrels will make a nice uproar.

11. *Di* with the article is used to denote places where provisions are *sold* or *preserved*, where compound or simple substantives are used in English, as:

*Mercato del pesce* fish-market.

*Dispensa dei commestibili* buttry, provision-room.

12. In many expressions *di* is used, where in English either no prepositions or other prepositions are employed.

*Di nascosto* secretly.

*Di leggieri* without reflection; easily.

*Vestito di nero, di verde* dressed in black, green.

*Di certo* surely.

*Essere d'uopo* to be necessary.

*Dico di sì, di no* I say, yes! I say, no!

*Vivere di frutti* to live on fruit.

*Per di qua, per di la*, this way, that way.

*A sinistra di quando si entra.*

On the left hand side as you go in.

## II. *Da* is used:

1. After the *passive voice* (to translate the English *by*):

*Venne ucciso dal suo nemico.*

He was killed *by* his enemy.

2. After verbs denoting *motion* (*andare, venire*)<sup>1</sup> or a *dwelling* near a person (*restare, essere, stare, rimanere*), as:

*Venite da me*<sup>2</sup> come to me!

<sup>1</sup> Yet verbs denoting *departure*, as: *partire, uscire, scendere*, etc., sometimes prefer *di*.

<sup>2</sup> It should be observed that the *Subject* of the sentence cannot be the *same* person that *follows* with *da*, because in this case the sense would be different. Thus: *vado da me*, does not mean: *I go home* (French: *je vais chez moi*), but: *I am going alone*.



*Vado dal calzolaio* I am going to the shoemaker's.

*Abiterò da mio nonno* I shall live at my grandfather's.

3. After a considerable number of verbs given in Part II., Less. 17, *B*.

4. After a great many *adjectives*, the most common of which are:

*Alieno* far, contrary

*assente* absent

*bandito* banished

*differente* different

*discosto* } distant

*distante* }

*diverso* diverse, various

*esente* exempt

*ésule* banished

*immune* free (from taxes, etc.)

*indipendente* independent

*libero* free

*lontano* far

*pellegrino* (pilgrim), coming from . . .

*puro* pure

*rimoto* remote

*scevro* free from

*sgombro* unhindered

*sicuro* sure.

5. To denote some *purpose*, a *characteristic mark*, *use*, etc., after *substantives* as well as after *adjectives*, as:

*Buono da mangiare* good to eat.

*Tabacco da naso* snuff (i.e., tobacco for the nose).

*Una bottiglia da vino* a wine-bottle (destined for wine).

*Un uomo dabbene*<sup>1</sup> an honest man (i.e., apt for good).

*Il catino da lavare* the washing-tub.<sup>2</sup>

*Sala da pranzo* dining-room. *Camera da letto* bedroom.

*Federico dalla guancia morsa*.

Frederick with the bitten cheek.

*Dàtemi da bere* give me to drink!

*L'uomo dal tabarro nero* the man with the black cloak.

*La casa dal tetto rosso* the house with the red roof.

6. The English word *fit for*, *as*, *like*, etc., are frequently expressed by *da*, as:

*Questa è una vita da cani* that is a life for dogs.

7. Before the name of the birth-place of a well-known person, as *Guido da Siena*. (*Di* is also admissible.)

8. *Da* with the definite article is often employed to denote people who have something for sale, as:

<sup>1</sup> In contractions the *first* consonant of the second component is frequently doubled, thus *siccome* = *si come*; *dabbene* = *da bene*; *sebbene* = *se bene*; *dapprima* = *da prima*, etc.

<sup>2</sup> English compounds with the *present participle* and *substantives* are likewise often rendered with *di* or *da*, as: the dancing-master, *il maestro di ballo*.

*La donna dal latte* the dairy woman.<sup>1</sup>

*L'uomo dalle ciriege* the cherry-man (who sells cherries).

9. Frequently *da* is used in order to denote the house, shop, etc., where in English we employ the Saxon Genitive, as: *at the merchant's*, *at my brother's*, *at the greengrocer's*, etc. Examples: *Io ero dal calzolaio* (at the shoemaker's), *vengo da mio fratello* (from my brother's), *voi venite da casa mia* you come from my house (see 2, p. 241), *voi venite da me* you come to my house.

*Da* is used *without the article*:

1. In prepositional phrases that have an adverbial force, as:

*Da banda* aside. *Da capo* anew, again.

*Da destra* from the right hand.

*Da solo a solo* in private, privately.

*Da senno* in earnest, *da scherzo* in fun.

*Egli ti farà da padre.* (Manzoni.)

He will treat you like a father (= as if he were your father).

2. To indicate an *approximative* number, as:

*Uscirono da dodici soldati* about 12 soldiers went forth.

*Da trenta persone* about thirty persons.

N.B.—It must be well understood that in this case the number cannot be *inferior* to the quantity indicated.

3. To express a *manner* of acting or being, as:

*Vive da signore* he lives in the utmost comfort (like a mighty lord).

*Ha agito da pazzo* he has acted like a fool.

*Cose da potersi decifrare.* (Manzoni.)

Things to be explained (*lit.* to be able to be explained).

*Da povero figliuolo.* (Manzoni.)

As a poor lad that I am.

*Italianisms* with *da* are: *da per me* for me alone, *da per te* for you (thee) alone, *da per se* by itself, etc.

*Note.*—Such phrases with *da* must often be rendered by accessory sentences, f. ex.:

*Non era partito da metter neppure in consulta.* (Manzoni.)

This was an expedient not even to be spoken of.

*Un viso da far morire in bocca una preghiera.* (Manzoni.)

A face apt to make every petition die on the lip.

<sup>1</sup> *La donna del latte* is likewise met with.

*Son uomo **da** andare in persona a far una visita.*

I am capable to pay a visit myself (*lit.*: I am a man to go in person to pay a visit).

*Contrast between **di** and **da**.*

1. **di**.

*fuori di*  
*[dentro di]*  
*prima di*  
*dopo di*  
*sopra di*  
*su di*  
*invece di*  
*in cambio di*  
*per mezzo di*  
*per cagione di.*

**da**.

*di quà da*  
*di là da*  
*lontano da*  
*discosto da*  
*lungi da*  
*fino da.*

2. **di** davanti  
**di** dietro  
**di** sopra

*da lontano*  
*da vicino.*

3. Permanent, quality:

*Uomo d'ingegno.*  
*La guerra del Transval.*  
*Giovane di vasta coltura.*

*Azione da pazzo.*  
*Colpo da maestro.*  
*Capriccio da ragazza.*

4. Motion [departure].

*Esco di Firenze.*

Motion [separation].

*Vengo da Firenze.*

*N.B.—Uscir di casa.*

*Uscir dalla casa.*

*Muoversi di camera.*

*Moversi dalla camera.*

5. As the preposition *da* never indicates a *material* of which something is made, the student should be careful not to use it in such a case instead of *di*, thus:

*Una fornace da mattoni* means: a brick-kiln, whereas

*Una fornace di mattoni* means: an oven built of brick.

The student should carefully compare the following examples:

*Un bicchiere d'acqua* a glass of water.

*Un bicchiere da acqua* a water-glass.

*Una bottiglia di vino* a bottle of wine.

*Una bottiglia da vino* a wine-bottle.

6. If we merely want to state the purpose for which a thing is fit, and to which it is regularly applied, the preposition *da* is required. But if we wish to imply

that some substance for which that thing is destined, is already *contained* in it, *di* with the *article* should be employed. *Di* without the article is used, when the *material* is named, whereof the object is *made*, or with which it is entirely *filled*. Thus:

*Un magazzino da fieno* means: a magazine destined for hay (still *empty*).

*Il magazzino del fieno* means: the hay-magazine (in general or in particular).

*Un magazzino di fieno* means: a magazine filled with hay.

*Una bilancia da oro* a balance destined for gold.

*La bilancia dell'oro* the gold balance (or my, your, his, etc., balance).

*Una bilancia d'oro* a golden balance.

### III. *A* is used:

1. After verbs of motion when followed either by an infinitive or a noun to state the object:

*Andai a vederla* I went to see her.

*Andate a cercarlo* go and fetch it.

*Venga a trovarmi qui* come to fetch me here.

*Andare a spasso* to go for a walk.

*Venite a pranzo con me* come to dine with me.

N.B.—Also in some cases with *essere* and *stare*, to show either a state or an object:

*Mia madre è a casa* my mother is at home.

*Sto à vedere quello che farò.*

I am considering what I shall do.

*Stare a occhi bassi* to remain with cast-down eyes.

*Stare a bocca aperta* to remain open-mouthed.

2. To indicate the indirect object of an action:

*Ho parlato a sua sorella* I have spoken to your sister.

*Lo dissi a lui, non a lei* I told him, not her.

*Le diedi a un amico* I gave them to a friend.

3. To express the moment or time when the action begins:

*A che ora?* At what time?

*Alle due* at two.

*All'ora fissata* at the appointed time.

*Al momento* at once.

*A sera* in the evening.

*A mezzogiorno* at midday.

*Ai venticinque d'Agosto* on the 25th August.

4. To indicate the means, way, manner, or instrument:

*Chiudere a chiave* to lock with a key.

*Cucire a macchina* to sew by machine.

*Dire a bocca* to say by word of mouth.

*Imparare a mente* to learn by heart.

*Scrivere a penna* to write with a pen.

*Parlar ad alta o bassa voce* to speak aloud, or in a low voice.

*Sonare a prima vista* to play at sight.

*Andare a piedi* to walk.

*N.B.*—*Alla francese*<sup>1</sup> in the French fashion.

*Risotto alla milanese*<sup>1</sup> rice done in the Milanese way.

*Alla rinfusa*<sup>1</sup> in a confusion.

*Alla buona*<sup>1</sup> in a simple way.

5. To express many compound substantives or nouns with adjectives, where the adjective implies the form, structure, or particular quality of the thing, as:

*Un abito a liste* a striped coat.

*Una barca a vela* a sailing-boat.

*Un cappello a tre punte* a three-cornered hat.

*Una macchina a vapore* a steam-engine.

*Un mulino a vento* a windmill.

*Una pittura a olio* an oil-painting.

*Una sedia a braccioli* an armchair.

*Una vettura a due ruote* a carriage with two wheels.

6. Without the article in a great many expressions like:

*Condannare a morte* to condemn to death.

*Darsi a conoscere* to make oneself known.

*Entrare a stento* to come in with difficulty.

*Giucare a scacchi* to play at chess.

*Morire a migliaia* to die by thousands.

*Stilla a stilla* by drops.

7. In a great many idioms, as:

*Andare a cavallo* to ride, to go on horseback.

*Comperare a contanti* to buy for cash.

*Gridare a squarciagola* to yell.

*Tenere a vile* to disregard, slight.

*A uno a uno* one by one.

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<sup>1</sup> With these expressions, the word *maniera*, *moda*, *foggia*, or the like is understood.



*A due a due* two by two.

*A posta, a bella posta* on purpose.

*Alla svelta* quickly.

*Un franco a testa* one franc per head.

*Due panì al giorno* two loaves a day.

*Tre a un soldo* three for a halfpenny.

## Fifth Lesson.

### Traduzioni on *di*, *a*, and *da*.

78.

A glass of clear (*límpida*) water is better (*vale più*) than a bottle of bad wine. Send me a kilogram of the coffee which you praise so much. An ingenious man is esteemed everywhere. Have you a gold or a silver watch? I have taken yesterday's newspapers to the French ambassador. The city of Monza, near Milan, possesses the famous iron crown. The Lago Maggiore is much finer than the Lake of Garda. The minister got the title of count for his great merits. To whom shall the post of secretary be given? The republic of San Marino has existed (*transl.* exists) more than 1000 years. Do you know for certain that the lady dressed in black is English? Are you contented with your position? The gates of the fortress are shut at 10 o'clock in the evening. He gave me one shilling more. He gave me a dollar less. Do you know anything new? Your behaviour shows little respect. You have more water than wine in your glass. Why do you always come at night? Cannot you come during the (*di*) day? The railway of the [St.] Gothard favours the commercial relations between Italy and Germany. I met a school-mate yesterday who is on the point of beginning a journey to Italy and Greece. He is rich in money, but not in knowledge. The ship was loaded with goods (*merci*). The man with the beard is a shopman. I always get up early. I could not live only on fruit. It is the first room on the left-hand side as you go in. I never go out of doors at night.

79.

The horse-dealer has been in Berlin and has bought several saddle-horses and draught-horses. I have put the knitting worsted in the linen-press, and the writing-paper in my portfolio. Many popes come (*discendere*) of [an] obscure origin. A pious, peaceable, dutiful man is the ideal of Christian perfection. How did you spend the evening? We played at chess, and the ladies embroidered and talked together. The

dairywoman comes to us at 6 o'clock in the morning. I should not object to the proposed enterprise if I could actually dispose of the necessary funds. In several commercial articles machine-work is less valued than hand-work. Many wares are duty-free. The church is near the town-hall. Does your sister play the piano? No, but she knows how to repair, to stitch, and to sew with the machine. I must speak to her in private. He is accustomed to sleep (take a nap) after dinner. One often sees the prince taking a drive in a four-in-hand (*transl.* in a four-horsed carriage). This coat is made after the English fashion. Don Quixote ordered his shield-bearer Sancho Panza to address (*parlare*) him (*Dat.*) in the Turkish way, with [his] (the) head bent forward (*chino*) and [his] (the) cap in [his] hand. When I went to see him, he had come to fetch me. Let us go for a walk. Come to dine with me. I have not spoken to anybody. I like the rice in the Milanese way. At what time shall I meet you? At two o'clock at the appointed time. On the 25<sup>th</sup> August, 1909, there was an earthquake at Siena; the door of my room was locked with a key. We left two by two. He has done it on purpose.

#### Reading Exercise. 80.

##### Continuazione di Cristoforo Colombo.

Prima Colombo esibì<sup>1</sup> l'opera sua a Génova, poi a Venezia, poi ai Portoghesi, agl'Inglesi, agli Spagnuoli; esibiva loro niente meno che un nuovo mondo, e non ne riceveva in ricambio che ripulse e beffe, dicendosi (*as they said*) ch'egli era un pazzo<sup>2</sup>. Perchè troppi sono quelli i quali deridono ogni cosa nuova, e credono che non sia buono nè vero se non<sup>3</sup> quello che sapevano e facevano i nostri padri.

Il povero Colombo pertanto (*meanwhile*) si vedeva trascurato<sup>4</sup> e schernito<sup>5</sup>; eppure (*yet*) non si perdeva di coraggio e serbava la perseveranza, la quale è il vero carattere degli uomini grandi. In fatti prega e riprega, finalmente una donna gli diede ascolto<sup>6</sup>, Isabella, regina di Spagna.

Essa affidò a Colombo tre vascelli, coi quali e con soli 90 uomini il 3 d'Agosto del 1492, egli salpò<sup>7</sup> in cerca<sup>8</sup> di terre che (*whereof*) nessuno sapeva dove fossero, quali fossero, ma che egli era persuaso di trovare.

Partono: vanno in alto mare: perdono di vista la terra: più non distinguono che cielo ed acqua. Passano giorni, passano settimane, ma la terra aspettata non compare.

Sull'immensità di quelle onde succedonsi le calme e le tempeste, i venti prósperi ed i contrari; s'avanzano di continuo, ma il lido aspettato non compare.

1. Exhibited. 2. a fool. 3. but. 4. neglected. 5. despised. 6. lent him an ear. 7. he set out. 8. in search of . . .

Colombo sempre fisso alla bússola, sempre attento ai venti, sempre guardando il cielo, sperava la terra, desiderava la terra, e la terra non compariva<sup>9</sup>. Ma pure in lui non scemava<sup>10</sup> quella ferma persuasione che rende capace d'opere grandi e la fiducia in Dio.

9. *comparire* to appear. 10. *scemare* to diminish.

#### Dialogo.

A chi esibì prima Colombo la sua opera?

Con qual esito?

Perchè riceveva ripulse da ogni parte?

E non si perdeva di coraggio, vendendosi trascurato e schernito?

Chi gli diede ascolto infine?

Che fece essa per lui?

In che giorno partì Colombo?

In che direzione navigava Colombo?

Che gli avvenne (*what did he meet with*) in quel viaggio per iscoprir un nuovo mondo?

Si fermarono i navigatori nella loro corsa?

Quale era l'occupazione di Colombo durante tutto quel tempo?

Non scemava (*to grow less*) in lui la ferma persuasione della giustezza delle sue idee?

### Sixth Lesson.

#### Some Special Remarks on the Use of Proper Names.

§ 1. Proper names of persons and towns generally require no article, as: *Antonio*, *Londra*, etc.

Proper names enumerated, 3rd Lesson 5, 6, and 7, p. 230, are excepted.

§ 2. Yet the *definite*, and in a *general sense* the *indefinite*, article is used:

1. When the proper name is figuratively employed as a *common substantive*, as: *egli è il Cicerone del suo secolo* he is the Cicero (*i.e.*, the greatest orator) of his century, *è un Ercole* he is a Hercules (*i.e.*, a very strong man).

2. When an *adjective* precedes the Proper name, as:

*Il magnánimo Alfonso* the magnanimous A.

*Il célèbre Paganini* the celebrated P.

3. With the names of some Christian holidays, as:

*L'Ascensione* Ascension Day, *l'Epifania* Epiphany,

*il Natale* Christmas, *la Pasqua* Easter, *il Corpus-Domini* Corpus Christi Day, etc.

4. Before the Proper names of *families* the article is used, as: *i Tarquinii, gli Scipioni*.

*Note*.—It must be noticed, however, that when the Proper names of families have no Italian termination, the Plural is marked by the article only, as: *gli Schiller sono rari* Schillers (*i.e.*, poets like Sch.) are rare, etc.

5. Before the names of *countries, provinces, mountains, and rivers* the article is likewise required (see Less. III. 3), as: *l'Europa, l'Austria, la Moravia, il Tirolo, i Pirenei, il Reno* (Rhine), *il Tamigi* (Thames), etc.

§ 3. But *di* without the article is used before such names:

1. In mentioning *sovereigns, courts, ambassadors, and titles* in general (see Less. III. 3), as:

*La regina d'Inghilterra* the queen of England.

*L'imperatore di Germania* the emperor of Germany.

*Un maresciallo d'Austria* a marshal of Austria.

*Note*.—With the names of some countries, however, that are not *European*, the article is generally used. Thus one says: *l'imperatore del Brasile, della Cina*. (Except the Proper names *Persia, Siria, Egitto* [Egypt], and *India*.)

2. If the proper name of a country is used instead of an adjective (see Less. III. 3), as:

*Il vino di Spagna* Spanish wine.

*La seta d'Italia* Italian silk.

*L'inchiostro di Cina* Indian ink.

3. After the words *empire, city, village, island, month, and the like*, where in English the preposition *of* is used, as:

*Il regno di Sassonia* the kingdom of Saxony.

*Il mese di Maggio* the month of May.

4. After *substantives*, and sometimes also after *verbs* that denote *coming or going*, as: *il ritorno* the return, *venire* to come, *arrivare* to arrive, where in English *from* is used, as:

*Al mio ritorno di Francia* on my return from France.

*Vengo di* (better *dalla*) *Spagna* I come from Spain.

*Note*.—Yet if such Proper names of *countries, etc.*, are generally used *with the article*, as: *il Tirolo* the Tyrol, *il*

*Belgio* Belgium, *il Canadà* Canada, *i Paesi Bassi* the Netherlands, *la Cina*, etc., the article must generally be employed after the above words, as: *vengo dal* (not *di*) *Canadà* I come from C., *io sono ritornato dai Paesi Bassi*, etc.

5. Occasionally the *sense is altered* by the use or the omission of the article. Thus: *l'armata della Spagna*, means: the Spanish army (i.e., *Spaniards*) whilst *l'armata di Spagna*, means: a foreign army sent to Spain.

6. The questions *where?* or *where to?* before the proper names of countries are answered by the preposition *in* as: *in Egitto* in Egypt, *vado in Isvezia* I am going to Sweden. Before the names of towns, however, *a* is used instead of *in*. Thus we say: *sono a Vienna* I am in Vienna, *vado a Vienna* I am going to Vienna.<sup>1</sup> With proper names that require the article, *nel* (*nella*) answers the question *where?* Ex.: *egli è nel Belgio* he is in Belgium. If motion is to be expressed, *al* (*alla*) should be employed, as: *egli andrà al Canadà* he will go to Canada.

*Note.*—The verbs *partire*, *imbarcarsi* (to embark), *continuare* and *proseguire*, to continue a journey, require *per*, as: *parto per Parigi*, *per l'America*. *M'imbarco per le Indie*.

#### Traduzione. 81.

Napoleon was banished to the Isle of Elba; but he returned to France and took possession (*impadronirsi*) of the city of Paris. Schiller and Goethe are the Sophocles of Germany. Who does not know the combat of the Horatii and Curiatii? The caravan came from Cairo (*il Cairo*) and passed (*recarsi*) by (*per*) Suez to Mecca (*la Mecca*). The queen of England was at war with the emperor of Russia. Charles of Austria was master of the kingdoms of Spain, of both the (*le due*) Sicilies, the Netherlands, and the New World. Italians know Tasso's verses by heart. St. Hubert (*Uberto*) is the patron of (the) sportsmen. English manufactures (*Le manifatture* —) are more valued than those that come from France. This orator is the Demosthenes of our age. This portrait resembles (to) the famous Raphael. Fenelon's *Telemachus* (*Télémaco*) is an excellent reading-book. The English army distinguished (*Pass. rem.*) itself in [the] Crimea. Have you seen the Spanish army? Both Corneilles were born at Rouen. (The) French wine, (the) Dutch linen, (the) Spanish

<sup>1</sup> We may also say *in Vienna*, but then *is* means into the town itself.



wool, (the) Swedish iron, and (the) English steel are very celebrated. The emperor of Brazil has married a princess of Leuchtenberg. Easter is past. Ascension Day is drawing near (from *avvicinarsi*). There are not many Napoleons to be found in history. Spain is proud to have given birth to (*dare la vita*) the two Seneca(s).

### Reading Exercise. 82.

#### Continuazione di Cristoforo Colombo.

Però i compagni di Colombo cominciarono a mormorare a bassa voce, poi ad alta; ed unitisi (*after having united themselves*) dissero al loro capo che la sua era veramente pazzia (*that his idea was mere madness*); che gli aveva condotti in mezzo al mare<sup>1</sup> soltanto per farli morire<sup>2</sup> lontani dalla patria, che n'avevano abbastanza (*that they had more than enough*), e che volevano tornar indietro (*return*).

Ecco dunque Colombo, dopo che tanto ha fatto, studiato, pensato, penato; éccolo, mentre séntesi (*he feels himself = he is sure to be*) vicino ad afferrare questa nuova terra, éccolo ridotto a pèrdere il frutto delle sue fatiche, e a dover ritornare in Europa, dove sarà deriso de' suoi sogni e dell'impresa fallita. Con qual passione passava da un vascello all'altro, pregando, persuadendo, minacciando! A chi promettea premi, a chi intimava castighi; a tutti dipingeva questa terra novella, e la gloria che si assicurerebbero coll'esserne gli (*by being their*) scopritori, e il merito d'aver guadagnato tanti popoli alla vera religione. Così riusciva a calmarli alquanto; e tornava ad osservare le stelle, la bússola, i venti; ma la terra non compariva, e nuove grida sediziose s'inalzavano, e l'eroe italiano doveva riméttersi (*to begin once more*) a sedarle.

Talvolta arrampicávasi<sup>3</sup> egli stesso fin in vetta<sup>4</sup> all'álbero maestro (*the main-mast*), se mai (*in case*) vedesse qualche cosa di lontano (*from afar*); guardava e riguardava, ma tutto era acqua ed aria: la terra non compariva. Una volta credette scoprirla, la mostrò ai marinai che andarono fuor di sè (*were beside themselves*) per l'allegrezza: ma ohimè! non era che una nube, e il sole la dissipò, e terra non compariva.

1. In mezzo al mare to the middle of the sea—i.e., to the remotest part. 2. to have them die—i.e., that they should die. 3. he climbed. 4. up to the top.

#### Dialogo.

Che fecero i compagni di Colombo?

Che dissero al loro capo?

Che cosa volevano fare?  
 Si sottomise Colombo alla loro volontà?  
 Quali erano le rimostanze che faceva loro?  
 E che disse loro oltre a ciò?  
 Gli ubbidivano?  
 Che fece egli allora?  
 Non compariva ancora la terra desiderata?  
 Non ebbe mai la gioia illusoria di vedere il lido della  
 terra sconosciuta?  
 Che cosa era invece?

## Seventh Lesson.

### Possessive Adjectives and Pronouns.

(See Part I., Less. 14.)

The most important rules on the possessive adjective have been given in the First Part of this grammar. We now subjoin some special remarks on the subject.

The Italian possessive adjective is *not used instead of the article*, and therefore has *no influence on its use or omission*. Thus it follows:

1. That the possessive adjective takes the *definite* and the *indefinite article*, and that it may be preceded by any other determinative adjective. In the latter case it must be periphrased, as:

*Il mio cappello* my hat.

*Un mio capello* a hat of mine.<sup>1</sup>

*Ogni mio cappello* every hat of mine.

*Quel mio cappello* that hat of mine.

*Tre miei cappelli* three hats of mine.

2. That the possessive is sometimes *absolute*, sometimes *conjunctive* and that in the latter case the article is superfluous, as:

*Se fosse mio* if he (it, etc.) were mine.

*Si chiamò suo tutore* he called himself his (her) ward.

3. That the article is *omitted* if the substantive is governed by a preposition, as:

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<sup>1</sup> The student will see by the above examples that such English phrases should always be rendered by possessive adjectives in the *nominative* or *accusative case*. Thus: he is a pupil of mine, is translated either: *è un mio scolare*, or: *è uno scolare mio*.

*A mio piacere* as I please (lit. at my pleasure).

*Per tua colpa* through your fault.

*A suo favore* in his (her) favour.

*Con nostro rincrescimento* to my regret.

*Da parte vostra* for your part, etc.

4. That the article is likewise omitted when the noun, preceded by the possessive adjective, is used as an *apposition*, as:

*Vidi Cecilia, sua amica.* (Manzoni.)

I saw her friend Cecilia.

5. Names of relations with any termination *modifying the meaning* of nouns always require the article, as:

*La sua sorellina* è molto amabile.

His little sister is very amiable.

*Il suo fratellastro* è partito.

His step-brother has departed.

N.B.—(a) The possessive also requires the definite article before the words: *sposo, genitore, fanciullo, ragazzo* and their feminines:

*Il mio genitore.*

*La sua ragazza.*

*La tua sposa.*

*I nostri fanciulli.*

(b) Sentences such as “I am his brother,” “he is not my friend,” and the like, may be elegantly rendered into Italian by using the conjunctive pronoun:

*Gli sono fratello.*

*Egli non mi è amico.*

(c) Sentences such as “a brother of mine,” “a friend of yours,” and the like may be rendered by *un fratello mio* or *uno dei mie fratelli*, *un amico vostro* or *uno dei vostri amici*.

6. The *dative* of the personal pronoun is generally used instead of the possessive adjective when referring either to parts of the body, or garments usually worn. Thus:

*Si è rotto la gamba* he has broken his leg.

*Ha perso la testa* he has lost his head.

*Egli si levò il capello* he took his hat off.

*Le baciai la mano* I kissed her hand.

In a similar manner, the simple *dative* of the personal pronoun is used where in English a preposition with the pronoun is used, as:

*Prenderano piacere a toccargli quel tasto.* (Manzoni.)

They delighted in harping on this string with him.

7. In English, if several substantives differing in gender and number immediately following one another are preceded by a possessive adjective, this adjective is not repeated before each substantive; in Italian it is, and takes its own article before it. Thus we cannot say, as in English: *i miei fratelli e sorelle* my brothers and sisters; but: *i miei fratelli e le mie sorelle*.

8. In *exclamatory* sentences the adjective may occasionally *precede* the possessive pronoun, as:

**Povero** mio padrone! My poor master!

9. In expressions such as: *my head aches*<sup>1</sup>, etc., the possessive adjective is not rendered in Italian provided no misunderstanding arise by the omission. Thus:

My head aches!

**Mi** duole **il** capo (*ho male di testa*).

Vedo che la **mia** mano è gonfia.

I see that my hand is swelling.

10. The possessive adjectives *its*, *their*, referring to a foregoing substantive, may be translated by *ne*, though *suo*, *sua* is also met with. Ex.:

*Che pianta è questa?* What plant is that?

Non **ne** conosco il nome. Non conosco il **suo** nome.

I don't know *its* name.

When, however, the word to which *its* or *their* refers occurs in the *same* sentence, *ne* is by no means admissible:

These *trees* are remarkable for *their* height.

*Questi alberi sono notevoli per la loro altezza.*

11. Whenever the use of *suo*, *sua* is likely to be ambiguous, such as when it does not refer to the subject of the sentence, or when there are two nouns of different genders in the sentence, *di lui* "of him," *di lei* "of her," "of you," should be employed:

*Mise l'anello nel dito di lei.*

He put the ring on her finger.

*Andò a casa con sua cugina e i di lei ragazzi.*

He went home with his cousin and her children.

12. Sometimes in Italian the possessive adjectives *il mio*, *il tuo*, *il suo*, etc., and *la mia*, *la tua*, *la sua*,

<sup>1</sup> See p. 102, Rem. 2.

etc., are employed where the words *opinione*, *ragione*, *idea*, *volontà*, etc., and *avere*, *denaro*, etc., are understood:

*Vidirò la mia* (i.e., *opinione*) I shall tell you my opinion.

*Ha mangiato tutto il suo* (i.e., *avere*) he has eaten all his fortune.

*Anche io ho avuto le mie* I also have had some troubles.

13. Very seldom *suo*, etc., is to be found in lieu of *loro*, as:

*Maledetti, non sanno i dover suoi* (Goldoni, «La sposa saggia», A. II. Sc. 7).

Confound them! They do not know their duties.

*Remarks.*—1. The word *own* is more frequently used in English, as: *my own*, *your own*, *his own*, than *proprio* in Italian, after the possessive adjectives. It is therefore not necessary to translate this word whenever found in English. Thus in the sentence: *egli vende l'anello di sua sorella ed il suo*, he sells the ring of his sister and his *own*, the addition of *proprio* would be not only superfluous but cumbersome.

2. *One's*, when referring to the foregoing nominative *one*, is generally rendered by *il suo*, *la sua*, etc., as: one must do one's duty, *bisogna fare il suo dovere*. In sentences, however, where the meaning might otherwise become ambiguous, the whole sentence should be paraphrased. Thus: one loves one's children, can by no means be translated: *si ama i suoi figli* (see p. 113), but either: *noi amiamo i nostri figli*, or: *ogni uomo ama i suoi figli*, etc.<sup>1</sup>

3. *Gli* is very seldom used instead of *loro* when the latter is used with *ne*, as:

*Nessun uomo di giudizio gliene avrebbe dato il parere.*  
(Manzoni.)

No reasonable man would have given them (i.e., to the two women) this advice.

(The correct construction should be: *ne avrebbe dato loro* . . .)

### Traduzione. 83.

My brother has sold his garden and mine; he has also sold my uncle's house and his own. (The) time flies; its loss is irreparable. He has sacrificed his sister's fortune and his own. Our poor brother has lost all his fortune. A ball was given in his honour. I saw it with my own eyes. Yester-

<sup>1</sup> With *bisognare*, however, the *possessive* pronoun is used, as:

*Bisogna fare il suo dovere.*

One ought to do one's duty.



day I got your letter and that of your father. In (*fra*) a few days you will get my answer and that of my father. The sojourn in the country (*campagna*) has its pleasures (*delizie*). This city excites surprise by (*con*) the magnificence of its buildings. Look at these boots! What do you think (*dici*) of their shape? What a beautiful river! How charming its banks are! I have only been living eight days in this town. I do not know all its streets. I do not like gooseberries; their taste is too acid (*acre*). If this carriage were mine, I would have it (*la farei*) painted (*Infin.*) afresh. That pupil of yours has broken the window. For my part, I have nothing to say. Your sister could not come. We speak of our children and of yours. Charles is a friend of mine; I hope he will also be yours. I shall do it for your sake (*per amor vostro*). Do as you please (= at your pleasure). Who are those young ladies? They are pupils of mine. I regret (use *vedere*) exceedingly that I cannot keep my promise. The poor woman has thrown herself at my feet. Within a few days I shall have the pleasure of seeing my parents again. The newspapers comment on the severe measures taken by the government; all [of them] wish to tell their opinions; I, for my part, am convinced that they are most reasonable.

#### Reading Exercise. 84.

##### Continuazione di Cristoforo Colombo.

Ormai da due mesi stavano in<sup>1</sup> mare; erano corsi due mila miglia dopo aver toccate<sup>2</sup> le ultime isole conosciute, nè vedévasi novità: tutti si perdevano di<sup>3</sup> coraggio e di speranza, tutti, eccetto Colombo. Alla fine i compagni suoi protestarono risolutamente di non voler<sup>4</sup> più oltre (*farther*) avanzarsi: onde egli per disperazione (*despairing*) dovette promettere che, se fra tre giorni non vedessero terra, volterebbero<sup>5</sup> verso la patria. Passa il primo dì, e la terra non compare; vien a sera il secondo (*the evening of the second approaches*), e non compare ancora. Eppure Colombo confidava scoprirla, perchè non lasciava passare cosa (*anything*) inosservata. Erasi accorto che il vento non tirava più così dritto ed eguale, segno<sup>6</sup> che qualchecosa ne interrompeva il corso. Vide galleggiar alcune fronde d'alberi non mai veduti: osservò egli\* uccelli, e persuaso che si dirigessero ai loro

1. They were in . . . 2. *toccare* to touch, here: to go ashore. 3. *cader di coraggio* to lose heart. 4. *di non volere* that they would not. 5. *voltare* to return, to sail back. 6. *segno* a proof.

\* Even in affirmative sentences the personal pronoun occasionally follows its verb for the sake of euphony or in order to render the expression more elegant.

nidi, ne seguì il volo. Così la terra non era apparsa ancora, ma Cristoforo già se ne tenea sicuro<sup>7</sup>, e disse ai marinai: stanotte<sup>8</sup> vegliate tutti, che (*and then*) all'alba discernerete la spiaggia desiderata.

I marinai lo deridevano e gli intimavano che domani voltasse<sup>9</sup> verso la Spagna o lo getterebbero a pesci. Ma al primo chiarore dell'alba, ecco in fatti qualcheda di fosco<sup>10</sup> all'orizzonte; tutti gridano: *terra, terra!* Tutti si prostrano ai piedi di Colombo quasi adorandolo: ma esso, umile in mezzo a tanta gloria, li invita a prostrarsi davanti al Signore, il quale solo dà lume e coraggio per le grandi imprese.

7. *tenersi sicuro di qualcheda* to feel sure of something.  
8. *sta, for questa.* 9. *voltasse* he should return. 10. dark.

### Dialógo.

Da quanto tempo erano in mare Colombo ed i suoi compagni?

Quante miglia avevano percorso?

Non avevano perduto la speranza?

E volevano andare ancora più avanti?

Che dovette promettere loro Colombo?

E confidava sempre ancora di scoprir la terra?

Di che cosa si era egli accorto in questo tempo?

Che ne conchiuse?

Non vide niente di particolare?

Perchè seguì egli il volo degli uccelli?

Che cosa dissero allora i marinai?

E si vide qualcheda sul far del giorno (*at daybreak*)?

Che fecero allora i marinai?

Come si mostrò Colombo in quel momento solenne?

## Eighth Lesson.

### Adjectives, their Degrees, and Numerals.

(See Part I., Less. 18.)

#### A.—Special Remarks on some Adjectives.

Contrary to the English, some adjectives preceded by the article can be used in Italian without their corresponding substantive, which is then understood. Such are:

1. *Lunga, breve, corta* (i.e., *via, strada*):

*Andar per la breve, per la più corta.*

To go by the shortest way.

2. *Il bianco, il verde, il rosso (i.e., colore):*

*Il verde mi piace più del rosso.*

I like green colour better than red colour.

3. *Il milanese, il pisano, il senese (i.e., territorio):*

*Nel milanese si coltiva il riso.*

Rice is cultivated in the province of Milan.

*Tutto il senese e bello.*

All the province of Siena is beautiful.

4. *Il francese, l'italiano, l'inglese (i.e., linguaggio, idioma):*

*Parla il francese e l'inglese* he speaks French and English.

N.B.—*Gli Inglesi, I Francesi*, English people, Englishmen, French people, Frenchmen.

5. *L'infelice, la Inglese, i malvagi (i.e., man, woman, men, referring to a person or persons already mentioned):*

*La infelice fu condotta all'ospedale.*

The [unhappy] woman was taken to the hospital.

*Il chiamato aprì l'uscio. (Manzoni.)*

The man alluded to opened the door.

*Tutte le belle sono superbe.*

All women who are beautiful are proud.

6. *Il bello, il giusto, il vero, etc., instead of la bellezza, la giustizia, la verità, etc., or le cose belle, giuste, vere, etc.:*

*Il vero difficilmente si trova.*

Truth is not easily found.

N.B.—The adjective *bello, bel* is sometimes used idiomatically:

*Il terremoto si sentì nel bel mezzo della notte.*

The earthquake was felt just in the middle of the night.

*Mi diede un bel no* he said me a resolute "No."

*Tu l'hai bella e finita*, you have done it.

*Lo ha fatto a bella posta* he has done it on purpose.

## B.—Degrees of the Adjectives.

1. *Di* or *che* may be used after such adjectives as, *meglio, peggio, peggiore, più* and *meno*, in this way:  
(a) *di* is most commonly used when referring to a

*quality (adjective)* or an *adverb* which is common, though in a different degree, to two or several things:

*La mia casa è più grande della tua.*

My house is larger than yours.

*Io corro più presto di lui* I run faster than he.

N.B.—*Migliore, maggiore di* (not *che*).

(b) **di** is also preferred with numerals:

*Più di cento* more than a hundred.

*Meno di sei* less than six.

(c) **che** is generally used when referred to an action (*verb*) on which the two or several terms of the comparison depend, either as subjects or objects:

*Roma mi piace più che Firenze.*

I like Rome better than Florence.

*Amo più mia madre che i miei fratelli.*

I love my mother more than my brothers.

(d) **che** is always used 1. when the second term of the comparison is ruled by a preposition; 2. when it refers to a substantive taken in a general sense and not preceded by the article; 3. when the comparison is between two adjectives, predicates, or adverbs as referred to one subject only; 4. after the adverbs *prima*, *piuttosto*, *anzi*, and the like, to show preference:

1. *Penso più ad altrui che a me stesso.*

I think more of other people than of myself.

*Lo faccio più per te che per lei.*

I do it for you rather than for her.

2. *Il suo cuore è più duro che pietra* (or *d'una pietra*).

His heart is harder than a stone.

3. *È più bella che buona* she is prettier than good.

*Mi è più fratello che amico.*

He is rather a brother than a friend to me.

*Meglio tardi che mai* better late than never.

4. *Prima il dovere che la vita.*

Duty is more important than life.

*Piuttosto essere infelice che fare infelice altrui.*

It is better to be unhappy than to make other people unhappy.

## Negation after the Comparative.

1. The verb preceded by a comparative is generally accompanied by *non*, as:

He is *richer* than you think.

*È più ricco che non credete.*

N.B.—Yet *non* may be omitted if no stress is laid on the negation, as:

*È più ricco che credi* (better *di quel che credi* or *di quanto credi*).

If a negation or an interrogation precedes, *non* is not admissible in the second part of the sentence, as:

*Non è più ricco di quel che credi.*

He is not richer than you think.

*E siamo noi più contenti di lei?*

Are we more pleased than she is? (That is to say: *we are not.*)

2. With *two* expressions contracted into *one*—i.e., where *two nominatives* are found with the *same* verb, the *second* nominative is sometimes preceded by *non*, as:

*Un paese dove le donne lavorano più che non gli uomini.*

A country where the women work more than the men.

N.B.—Here, too, *non* is not necessary at all.

## *Che* or *di* before Pronouns.

We said, Less. 19, Part I., that before pronouns *than* is rendered by *di*. Since, however, the accusative of the pronoun preceded by *di* might sometimes cause a misconception, as in the sentence: *egli mi ama più di te*, where it seems doubtful whether the meaning is: he loves me more *than thee* or *than thou*, we ought to say either:

*Egli ama più me che te.*

He loves me more than thee;

or: *Egli mi ama più che tu (non m'ami).*

He loves me more than thou (dost love me).

## Omission of the Article after the Superlative.

Italians regard the superlative otherwise than the English—i.e., they always use the Comparative in its stead. Where we speak, e.g., of the “finest flower,”



Italians understand a "finer" flower than all the others. Therefore they usually omit the article when the superlative *follows* the noun. Thus:

*L'azione più generosa* and not *l'azione la più generosa*.  
The most generous action.

N.B.—By the use of the article the expression becomes somewhat obsolete. Modern grammarians condemn it. — When the superlative precedes, the article belongs to the noun, but not to the adjective, as:

*La più generosa azione*,  
and then it must be used.

But the article may be repeated when it is understood that the substantive is also repeated:

*La più generosa azione è anche la più bella*.

### Peculiarities of some Comparatives.

1. Sometimes the superlative is used *after* nouns with the *indefinite* article, and even without any article at all, as:

*Un suolo fra i più fertili*.

One of the most fertile soils.

*O terra delle più generose!*

O thou, one of the most generous countries!

2. Very rarely the *Superlativo assoluto* is employed (as in Latin) with the value of a *Superlativo relativo*, as:

*Erano i Pazzi di tutte l'altre famiglie splendidissima*.  
(*Macchiavelli*.)

(Then) the Pazzi were the most illustrious family of all others.

3. Expressions like this: *the finest, greatest, ugliest*, etc., *thing to be found, to be imagined*, etc., are sometimes rendered by *quel che* or *ciò che* (that which). The verb governed by *che* generally follows in the *Subjunctive* mood, as:

The finest thing to be found.

*Quel che si possa trovare di più bello*. (Liter.: That which one may find of the finest.)

But we may equally well say:

*La più bella cosa che si possa trovare* (or *che trovarsi possa*).

4. In the colloquial language, *meglio* and *peggio* are frequently used instead of *migliore* and *peggiore*:

*Certe parole son peggio dei pugni.*

There are words worse than blows.

N.B.—The irregular comparatives and superlatives *migliore*, *ottimo*, *peggiore*, *pessimo*, *maggiore*, *massimo*, *minore*, *minimo*, *superiore*, *sommo* or *supremo*, and *inferiore*, *infimo* never take before them *più*, *meno*. It would be, therefore, ungrammatical to say *più migliore*, *meno ottimo*.

5. In the First Part we stated that *adjectives* as well as *substantives* are liable to have their sense modified by certain terminations. Besides (see First Part, Less. 7), the original idea of the adjective may be strengthened by the word *grande* (commonly *gran*), *sommamente*, *oltremodo*, *oltre ogni dire*, by the prefixes *arci* and *stra* (= *extra*), or by the repetition of the adjective or the addition of a certain one. Examples:

*Bello* fine.

*bellino* nice, pretty.

*giovane* young.

*giovincello* a pretty young fellow.

*una gran bella cosa* a most beautiful (wonderful) thing.

*un uomo straricco* an extremely rich man.

*una lettera arcistúpida* a very stupid letter.

*canteremo pian piano* we shall sing quite low.

*bella oltremodo* extremely pretty.

*sommamento buono* exceedingly good.

*insolente oltre ogni dire* most insolent.

*una casa grande grande* a very large house.

*due occhi neri neri* two very dark eyes.

*pieno zeppo* very top.

*stracco morto* dead beat.

6. Other comparatives and superlatives of a Latin form (different from those mentioned above — 4. N.B. —) are:

(a) Without a positive:

*esteriore* exterior

*estremo* extreme

*interiore* interior

*intimo* inward

*ulteriore* further

*ultimo* last.

*anteriore* previous

(b) Without either a positive or a superlative:

*citeriore* on this side

*iuniore* younger

*ulteriore* on the other side

*seniore* older.

(c) Without the corresponding comparatives:

*primo* first

*prossimo* next.

N.B.—(a) *Anteriore*, *esteriore*, *interiore*, *intimo* and *prossimo*, are daily losing their character as comparatives, the first three being replaced by other corresponding adjectives: *parte davanti* (rather than *anteriore*), *atti esterni* (also *esteriori*) *camere interne* (not *interiori*). *Intimo* and *prossimo* may be preceded by *più*, *meno*: *l'animo più intimo*, *la casa meno prossima*.

(b) *Citeriore* and *ulteriore* are only to be found with geographical names: *Calabria citeriore*, *India ulteriore*.

(c) *Iuniore* and *seniore* (used only literarily) mean the younger or senior of two brothers, or the one who lived previous or after of two persons of the same name.

7. *Invariable* are: *fu* late, dead, deceased (only used in public deeds<sup>1</sup>; *pari* equal, *impari* unequal, *blù* blue, and the adv. *già* used as adjectives with the signification formerly. Ex.:

*Giovanni, figlio del fu Giuseppe.*

John, the son of the deceased Joseph.

*Via Cavour, già Via larga.*

Via Cavour, formerly Via larga.

*Substantives* are frequently employed like adjectives. In such a case they must, of course, agree in *gender* and *number* with the noun to which they refer, as:

*Un occhio scrutatore* a searching eye.

*Rose colte da vergine mano.* (Petrarca.)

Roses gathered by a virgin hand.

*Mezzo* half, is in general *invariable* when following, and *variable* when preceding the noun (the reverse of the French); thus:

*Una casa mezzo bruciata* a house half burnt down.

*Due libbre e mezzo* (or *mezza*) two pounds and a half.

But: *Una mezza libbra* half a pound.

8. When more than two adjectives are used with a substantive, euphony requires them to follow, and the last is connected by *e* with the last but one, as:

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<sup>1</sup> Otherwise one says: *buon'anima* or *defunto*. Ex.: *mio padre, buon'anima, era nato ad Arezzo* or *il mio defunto padre* etc.

*Un uomo brutto, avaro, negligente e pauroso.*

An ugly, avaricious, and timid man.<sup>1</sup>

Such is also the case when *two* adjectives joined by **ma** (*but*) follow the noun, as:

*Un uomo povero ma onesto* a poor but honest man.<sup>2</sup>

9. The signification of a few adjectives is somewhat altered by their *position*:

*Un pover'uomo* a poor (unhappy) man.

*Un uomo povero* a poor (indigent) man.

*Una certa cosa* a certain thing (= something).

*Una cosa certa* a certain (sure) thing.

*Gran cosa* something important.

*Una cosa grande* a great thing.

*Un grand'uomo* a great man.

*Un uomo grande* a tall man.

*Un nuovo cappello* a new hat = another hat.

*Un cappello nuovo* a new hat = a newly made hat.

*Un galant'uomo* (*galantuomo*) an honourable man.

*Un uomo galante* a polite man.

*La sola mia figlia* my only daughter.

*Mia figlia sola* my daughter alone.

#### Remarks.

1. Every adjective or participle referring to *che cosa* (what?) is invariable, as:

*Che cosa ha detto* what has he said?

2. If an adjective qualifies *two* substantives, it should follow these substantives and be in the plural masculine, unless both are feminine, as:

*Ecco un sorcio ed un gatto morti.*

There is a dead mouse and a dead cat.

*Un lapis ed una penna bene temperati.*

A well-made pen and pencil.

3. The English expression *to look* (healthy, etc.) is translated: *aver l'aria*, *aver la cera* (to have a mien). The adverb employed with *to look* is rendered by the corresponding adjective in the feminine gender. Thus: *to look angry* means: *aver l'aria irritata* (*essere imbronciato*). *To look hearty* is: *aver buona cera*.

<sup>1</sup> Or, as in Italian: *A man ugly, avaricious, negligent, and timid.*

<sup>2</sup> Or: *a man poor, but honest.*

## C.—Numerals.

(See Part I., Less. 15 and 16.)

1. *Cardinal* numbers, when used as substantives, take the article, as:

*Un tre* (figure) 3.

*Il dieci* (number) 10.

*Il nove di cuori* nine of hearts (in cards).

2. *One* before *hundred* or *thousand* is never translated in Italian, as: in the year one thousand nine hundred and ten *nell'anno millenovecentodieci*, or *nel mille novecentodieci*.

3. Apart from the formation of *compound* ordinal numbers indicated in the First Part, there is still another way of forming them immediately from the *cardinal* number by addition of the termination — *ésimo*. Thus, instead of:

*quarantesimo primo* 41st, we may also say: *quarantunésimo*.

*cinquantésimo ottavo* the 58th, or: *cinquantottésimo*.

N.B.—In speaking of *popes*, *sovereigns*, or *centuries*, the forms in *esimo* are not used: *Leone decemoterzo*, *Luigi decimoquarto*, *il secolo decimoquinto*.

4. Sometimes, especially in poetry, *primiero* is used instead of *primo* first. This form, however, is not allowed in *compound* numbers. Thus: *ventesimo primo* or *ventunésimo* the 21st, but never: *ventesimo primiero*.

5. Compound numbers with *uno*, *otto* are preferably written as one word:

*trentuno*, *quarantotto*, rather than *trent'uno*, *quarant'otto*.

*Cento* in compound numbers may become *cen* when preceding a syllable without the tonic accent:

*cencinquanta*, *cennovanta*, but *centodieci*, *centotre*.

6. The day (*dì*), if not used with the preposition *a*, is employed in the singular, otherwise in the plural:

*il dì sei di Marzo*, or *ai dì sei di Marzo*.

Time in the plural is expressed, either by prefixing the word *ore* (preceded by the article) to the numeral, or by *the article* and the numeral alone:

*le ore tre*, *le tre*; *questa sera alle tre*, *questa notte alle dieci*.



*N.B.*—Antimeridiane, a.m.; pomeridiane, p.m.

It is becoming general in Italian — at least, in official centres and offices — to reckon from 1 to 24:

*Chiuso dalle 14 alle 15* closed from 2 to 3 pm.

The month: *le 3 Aprile*, or *il 3 di Aprile*.

The following are Italian idioms:

*A uno a uno* one after another.

*A due a due*, etc., by pairs (couples), by twos, etc.

*Verso le sei*, or . . . *le sei ore* at about 6 o'clock.

*Suona un'ora* (*Batte un'ora*) it is striking one o'clock, more often *suona la una*.

*È l'una* } it is one o'clock.  
*È un'ora* }

*Ad un'ora* } at one o'clock.  
*Al tocco*<sup>1</sup> }

*Era il tocco di notte* it was one o'clock a.m.

*Un giorno sì, un giorno no* } every other day.  
*Ogni due giorni* }

*Ceneremo in dieci* we shall be ten at supper.

*Quindici giorni fa* } a fortnight ago.  
*Sono quindici giorni* }

*Fra otto giorni* within a week.

*Domani a otto* to-morrow week.

*Domani a quindici* to-morrow fortnight.

*Entrambi sono amici miei* both are friends of mine.

*Vi dirò due parole* I'll tell you a few words.

*Queste mele costano cinque centesimi l'una* these apples cost five centimes a piece.

*N.B.*—A few of the cardinal numerals, such as *due*, *quattro*, *cento*, *mille*, are used to express not the very number itself, but a number either very small or exact large:

*Mi permetta di dirgli due parole.*

Allow me to tell you a few words.

*Chi dice una bugia, dirà cento.*

He who tells one lie will tell many.

#### Traduzione. 85.

Henry IV. was one of the greatest kings. Here is the eight of hearts. America was discovered in the year 1492. There were thirty of us departing (say *we departed in thirty*). I dine at eight o'clock and go to bed after midnight. In half a year I shall go to America. This fowl is half burnt.

<sup>1</sup> *Il tocco* is used in Tuscany to signify the first hour after 12 o'clock.

This day week I shall be twenty years old. In a fortnight I shall leave Vienna. We were forty [persons] at dinner. I have a few words to (*da*) tell you. My music-teacher comes every other day. Paul and Virginia were very ignorant. The house and (the) yard are small. Give me half a pound of butter and two pounds and a half of bread. What have you found, my dear friend? How were the two ladies dressed? The young girl had a white dress and a white bonnet; the old lady wore a brown cap. My late grandmother has often told me this story. I read in the papers that to-morrow the house of Pietro Cossa, son of the deceased Antonio, is going to be sold (*sarà messa in vendita*). Mr. Malatesta looks very angry to-day. That is the gentleman who came at about seven o'clock. Lewis is a handsome young man. Francis is a little man, but very strong. Spain is a fertile, but badly cultivated country. To-day I made the acquaintance of a very learned man. A sober, simple, regulated, and laborious life invigorates (the) body and soul. My whole life was devoted to study. Nuns usually go out by twos. Having sought (*Gerundif*) in vain his good luck in great enterprises, he returned to his former (*antica*) occupation. I always go the shortest way. The whole district of Siena is beautiful. I like red colour (or the red one) better than the green (one). The (unhappy) man was taken to the hospital. He has done it on purpose (*a belle posta*). He said to me "No" (*un bell no*). He learns quicker than I, because he has a better memory than mine (... è più fedele ...). This is better than that. We were more than twelve, and they were less than seven. I like Paris better than London. Better late than never. She is prettier than (she is) good. Her eyes are very dark indeed (*neri, neri*). I am dead beat.

### Reading Exercise. 86.

#### Gli uccelli a Costantinopoli.

Costantinopoli ha una gaiezza<sup>1</sup> e una grazia sua propria, che le viene da un'infinità di uccelli d'ogni specie, per i quali i turchi nutrono un vivo sentimento di simpatia e di rispetto.

Moschee, boschi, vecchie mura, giardini, palazzi, tutto canta, tutto gruga<sup>2</sup>, tutto chiocciola<sup>3</sup>, tutto pigola<sup>4</sup>; per tutto si sente frullo d'ali<sup>5</sup>, per tutto c'è vita e armonia.

I pàsseri entrano arditamente nelle case e beccano<sup>6</sup> nelle mani dei bimbi e delle donne; le rondini fanno il

1. Gaiety. 2. to coo. 3. to cluck. 4. to pip. 5. a fluttering. 6. to pick.

nido sulle porte dei caffè e sotto le volte<sup>7</sup> dei bazar; i piccioni<sup>8</sup>, a sciame<sup>9</sup> innumerévoli, mantenuti con lasciti<sup>10</sup> di Sultani e di privati, formano delle ghirlande<sup>11</sup> bianche e nere lungo i cornicioni<sup>12</sup> delle cúpole e intorno ai terrazzi dei minareti; i gabbiani<sup>13</sup> volteggiano<sup>14</sup> festosamente intorno ai cicchi<sup>15</sup>; migliaia di tortorelle<sup>16</sup> amoreggiano fra i cipressi<sup>17</sup> dei cimiteri; intorno al castello delle sette torri crocitano<sup>18</sup> i corvi e rotano<sup>19</sup> gli avvoltoi<sup>20</sup>; gli alcioni<sup>21</sup> vanno e vengono in lunghe file<sup>22</sup> fra il mar Nero e il mar di Mármara; e le cicogne<sup>23</sup> gloterano<sup>24</sup> sulle cupolette dei mausolei solitari.

Per il Turco ognuno di questi uccelli ha un senso gentile o una virtù<sup>25</sup> benigna: le tórtore proteggono gli amori, le rondini scongiurano<sup>26</sup> gl'incendi dalle case dove appendono il nido, le cicogne fanno ogni inverno un pellegrinaggio<sup>27</sup> alla Mecca, gli alcioni portano in paradiso le anime dei fedeli.

Così egli li protegge e li alimenta<sup>28</sup> per gratitudine e per religione, ed essi gli fanno festa intorno alla casa, sul mare e tra i sepolcri.

In ogni parte di Stambul si è sorvolati<sup>29</sup>, circuiti<sup>30</sup>, rasentati<sup>31</sup> dai loro stormi<sup>32</sup> sonori, che spandono per la città l'allegrezza della campagna e rinfrescano continuamente nell'anima il sentimento della natura.

*Edmondo de Amicis.*

7. vaults. 8. pigeons. 9. swarms. 10. legacy. 11. garlands. 12. cornices. 13. seagull. 14. to whirl. 15. top of a tower. 16. dove. 17. cypress. 18. to croak. 19. to whirl round. 20. vulture. 21. halcyon. 22. file. 23. stork. 24. to clapper. 25. charm, influence. 26. to keep off. 27. pilgrimage. 28. to feed. 29. to fly over. 30. to fly round. 31. to graze. 32. swarms.

### Diálogo.

Che cosa deve Costantinopoli agli uccelli?

Che sentimento nutrono i Turchi per gli uccelli?

Dove e come si fanno sentire gli uccelli a Costantinopoli?

Che fanno colà i passeri e le rondini?

Che cosa formano colà i piccioni e dove?

Che fanno i gabbiani e le tortorelle?

Che fanno i corvi e gli avvoltoi?

Che fanno gli alcioni e le cicogne?

Qual senso e quale virtù hanno questi uccelli pel Turco?

Che fa il Turco per essi?

Che si sente stando a Stambul, e che bene fanno gli uccelli a quella città e ai suoi abitanti?

## Ninth Lesson.

### The Pronouns.

(See Part I., Less. 22.)

#### A. Personal Pronouns.

1. If a personal pronoun is followed by *che* (who, that), the *verb* should always agree with the pronoun, as:

*Tu che hai detto questa bugia.*

Thou who hast told this lie.

*Noi che siamo stati presenti.*

We who have been present.

2. In general the pronoun may be omitted, as:

*Addio! È tempo perduto per tutt'e due. (Manzoni.)*

Adieu! It is a mere loss of time for both of us.

3. *Lui, lei, loro* are respectively used instead of *egli, ella, eglino, elleno, essi, esse*, when special emphasis is required, as to show contrast, or after the words *anche, neanche, nemmeno*, or when the pronoun subject follows the verb, except in the interrogative form:

*Se lui (egli) lo dice, tutti lo credono.*

If he says anything, all believe it.

*Anche lei lo sa* even she knows it.

*Come sta Lei adesso?* How are you at present?

*Loro*, instead of *eglino, elleno, essi, esse*, is used before the plurals *signori, signore*, when we address several persons, also before the cardinal numbers:

*Io dico questo, perche loro signore m'intendano.*

I say this so that you, ladies, may understand me.

*Dissero che loro tre sarebbero andati a trovarlo.*

They said that all three should go and meet him.

*N.B.*—In *exclamatory* sentences, the pronoun used with an adjective should follow, as:

*Cara lei!* I say, my dear!

With the 3rd person of the pronoun, the *accusative*, as being more sonorous, is preferred to the *nominative*, thus:

*Benedetto lui!* May he be blessed!

*Povera lei!* Poor thing! (of a female).

4. The conjunctive pronouns *ne*, of it, and *ci*, or *vi* there, to it, etc., only refer to *things*, never to persons.

*Ha dei libri? Ne ha molti.* Has he (some) books? He has many. But:

He speaks of *him*, of *her*.

*Egli parla di lui, di lei*, but never: *egli ne parla*.

Yet *ne* in some cases is also applied to persons. Ex.:

*Avete veduto dei soldati? Ne abbiamo veduto una moltitudine.*

Have you seen (some) soldiers? We have seen many.

*Note.*—*Ne* is often met with where it might be omitted, as in the following sentence:

*Di questi ne sono tanti.* [As in French: *de ceux-là il y-en-a beaucoup.*]

There are a great many of this kind.

Frequently *vi* is used pleonastically with the 2nd person Pl., as:

*Non sapete quel che vi dite.* (*Manzoni.*)

You do not know what you are saying.

In poetry, and in ancient prose classics, *ne* often replaces *ci* us, to us, as:

*Ne dicono* they tell us.<sup>1</sup>

*La vostra Magnificenza ne ha messi* (*Bocc. Dec. 9, 1.*)

Your Honour has sent us.

5. If *vi* or *ne* is used with a conjunctive personal pronoun, the latter follows, as:

*Vi ti vedo* I see thee there.

*Ne la credo capace* I think her capable of it.

*N.B.*—This is also the case when both pronouns are affixed, as:

*Quasi toccasse a me di levarnela.* (*Manzoni.*)

As if it were my duty to rescue her (from it).

*Ci*, on the contrary, follows the pronoun, as:

*Mi ci recai* I went there.

*Note.*—*Nui* and *vui* are poetical forms for *noi* and *voi*, as: *Nui chiniam la fronte* (*Manzoni*) we bend our foreheads.

*N.B.*—The datives and accusatives of the conjunctive personal pronouns, as well as the words *ci*, *vi*, and *ne*, are generally written in one word with *ecco*, thus:

*Eccomi* here I am, *eccolo* here he is, *eccovene* here you have (some) of it, etc.

<sup>1</sup> *Ne* is frequently placed before the auxiliary verb, instead of preceding or following the principal verb—e.g.: *non ne posso mangiare*, for: *non posso mangiarne*.



6. Before *lui*, *lei*, *loro*, and sometimes before *substantives* the *invariable* pronoun *esso* is met with, as:

*Sono venuto con esso lui, con esso lei, con esso loro.*

I have come with him, with her, with them.

*Da esso imperiale, reale Governo (austriaco).*

From this imperial, royal Government.

(By the addition of *esso* the expression is rendered more precise; before substantives it is usually found in official documents.)

7. The masculine accusative *lo* is occasionally replaced by *il* before words beginning with *consonants*, except *s impura*, as: *il vedo* I see him (it); *il so* I know him (it). When preceded by one of the pronouns *mi*, *ti*, *si*, *gli*, *ci*, *vi*, or by the negative particle *non*, the *i* of *il* is usually *dropped*, or both words are *contracted* into one, thus: *me'l*, *te'l*, *glie'l*, *ce'l*, *ve'l*, *se'l*, *no'l*, or *mel*, *tel*, *gliei*, *cel*, *vel*, *sel*, *nol*. Ex.: *mel dice* for *me lo dice* he tells me so.

8. It is a peculiarity of Italian colloquial language that in *exclamations* the *demonstrative* pronoun *quello* is often added pleonastically, as:

*Ehi, quel signore!* I say, sir!

*Quella signora!* I say, madam!

9. The *feminine* of the personal pron. referring to a word *understood*, like *idea*, *opinion*, *ragione*, etc., is often used in the *nominative* or *accusative* case contracted into *la*, as:

*La* (i.e., *cosa*) *non va così* that won't do.

*La mi pare strana* the thing seems rather strange to me.

*La*<sup>1</sup> *è chiara* it is clear.

Adjectives and other pronouns used with *la* must, of course, become *feminine*, as:

*La dico schietta* I am speaking my mind freely.

*Note.*—Even without any reference to one of the words *cosa*, *opinione*, etc., *la* may be used in lieu of *ella*, as:

*La* (= *ella*) *venne finalmente* at last she came.

*By itself* the *adjective* may likewise tacitly refer to

<sup>1</sup> The pupil should bear in mind that in such a case *la* is not an *article*, as it undoubtedly is in the phrases *la mia*, *la sua* (i.e., *opinione*, etc.: see page 256, 12), but a personal *pronoun*.

a word understood like *idea*, *opinion*, etc., in which case it should, therefore, be *feminine*, as:

*Oh, questa è grossa! (Manzoni.)*

Oh! that is nonsense indeed! [Lit. this (*idea*) is strong.]

10. If by inversion a noun in the acc. *precedes* the verb, the personal pronoun should be inserted (as in French):

*Queste sette medaglie le troverò.*

As for those seven medals, I shall find them.

*La vostra lettera l'abbiamo ricevuta, ma il danaro no.*

Your letter has come to hand, but not your money.

11. Sometimes the pronouns of the 3rd pers. are added, when a nominative *precedes*, as:

*Affinchè i poveri prigionieri sorridano anch' essi.* (Silvio Pellico.)

So that the poor prisoners may also smile.

### *The Personal Pronoun it.*

1. *It*, when a *nominative*, is usually not translated, or is rendered by *egli*, or *gli*, as:

It is cold *è freddo*, or: *fa freddo*.

It is long *gli è un pezzo*.

It is easy *gli è facile*, etc.

Frequently it is rendered by *la* (i.e., *cosa*) or *si*, as:

So it is *la è così*.

As it be *qual si sia*.

In sentences where great stress is laid on the personal pronouns, as: *you have said it*, or: *it is you* that (who) . . . *it* is often expressed in a way not unlike the French forms *c'est moi qui*, *c'est vous qui*, etc., as:

*Siete voi che l'avete detto.*

You have said it (French: *c'est vous qui l'avez dit*).

*Note.*—In the foregoing sentence, the nominative *voi* follows the verb; if, however, the nominative *precedes* the verb, a *demonstrative* pronoun is required before *che*, as:

*Voi siete quelli che l'avete detto.*

You have said it (*lit.*: you are those who have said it).

2. *It*, if an accusative, corresponds to *lo*, as: *lo so*, I know it<sup>1</sup>, *lo vedo* I see it, etc.

<sup>1</sup> The English phrase: *you know!* is best translated: *sa (Ella)!* but may not be so often repeated as in English. Such

3. In the First Part of this Grammar, we pointed out that the English way of answering simply with: *Yes, I am*, or: *Yes, I do*, etc., is by no means admissible in Italian. Here we must carefully distinguish whether, in the preceding question, the word to which the answer refers has the *definite article* or a *determinative adjective*, as in the following sentences:

Are you *the mother* of this child? Yes, I am (*i.e.*, the mother).

Are these *your gloves*? Yes, they are (*i.e.*, mine).

In Italian, if the answer is not only *si* or *no*, the whole sentence is mostly repeated:

*È Ella la madre di questo fanciullo? Sì, son la madre di questo fanciullo.*

*Siete voi gli amici di questo disgraziato? Sì, siamo i suoi amici.*

If, however, the answer refers to a preceding *adjective* or *verb without an article* or *determinative adjective*, *lo* is placed before the verb of the answering phrase. Thus:

*È Ella ammalata? Sì, lo sono.*

Are you ill? Yes, I am (*i.e.*, ill).

*Sono maritate queste donne? Sì, lo sono.*

Are these ladies married? Yes, they are (*i.e.*, married).

*Siete cristiani? Sì, lo siamo.*

Are you Christians? Yes, we are (*i.e.*, Christians).

4. In *comparative sentences* with *più*, *meno*, and *così*, *lo* is frequently used after *che*. After *più* and *meno* Italians use simply *che*, or *di quel che*, or *che*<sup>1</sup> followed by the negative particle *non*. Ex.:

*È adesso più diligente che nol<sup>2</sup> fosse mai.*

He is now more diligent than he ever was.

<i>È più accorto di quel che pensate.</i>	} He is more cunning than you think.
<i>È più accorto che pensate.</i>	
<i>È più accorto che non pensate.</i>	

5. The following Italianisms with *la* are much in use:

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is also the case with the English! *I say!* which should be translated: *sentì (senta or sentite)!*

<sup>1</sup> See p. 261.

<sup>2</sup> *Nol* = *non lo*. See p. 272, 7.

*Me la pagherà* he shall pay for it.

*Me l'avete fatta* you have played me a trick.

*Vuol capirla si o no?* Don't you see?

*Finitela una volta!* Have done!

### Traduzione. 87.

I shall write to him myself. To you I owe (*dovere*) (*transl.*: you are [it] to whom . . .) my liberty and (my) life. Are you speaking of my works? Yes, we are speaking of them (*ne*). Is this your house? Yes, it is. This young man is now less strong [than he was], when (*di quando*) I saw him in Vienna. Are those girls really unhappy? Yes, they are (*it*). Do you see that woman with the basket on her head (*in testa*)? Is (she) it your cook (*f.*)? Yes, she is. Are you the workmen? Yes, we are. Have you your spectacles about you? Yes, I never go out without them. Is your friend with you? You know that I never go out without him. I have come with him. I found him there. I say, my good friend (*voi*), come hither, if you please! Happy the man (*lui*), who has found a true friend! They that know nothing will make fun of the (*burlarsi di*) works of others. Is this man as poor as he says? I know that he has more money than you think. (The) Virtue is so necessary to (the) man that he can (*potere*) not live without it. Have you any money about you? I have none (*ne*) about me; but my brothers have some (*ne*) [about them]. Is the dog under the bed? No, he is not there (*vi*). How many planets are there? There (*ve ne*) are more than a hundred. He will soon see me and my sister. He said it to me and not to you. If you have so many books, please (*abbia la compiacenza di*) lend me one of them (*ne*). If I were you!<sup>1</sup> Thou wilt be punished like me. I am neither like you nor like him. (The) Virtue is amiable of (*per*) itself. Is it you. Alfred (*Alfredo*), or our neighbour who has planted this tree? Is it I who planted it. You and he were not attentive. Is it cold to-day? He shall pay for it! Are you soldiers? Yes, we are (*it*). Nobody knows it, not even he. Both of them came to see me.

### Reading Exercise. 88.

From «Le mie prigioni».

Capo 58.

Acerbissima cosa, dopo aver già detto addio a tanti oggetti, quando non si è più che in due (*two*) amici egual-

<sup>1</sup> When the personal pronouns, as in the above sentence, are governed by one of the verbs *essere*, *credere*, *parere*, and *sup-*

mente avventurati, ah sì! acerbissima cosa è il dividersi<sup>1</sup>. Maroncelli\* nel lasciarmi<sup>2</sup> vedéami infermo e compiangeva in me un uomo ch'ei probabilmente non vedrebbe mai più<sup>3</sup>; io compiangeva in lui un fiore spléndido di salute, rapito forse per sempre alla luce vitale del sole. È quel fiore infatti, oh come appassi<sup>4</sup>! Rivide un giorno la luce, ma oh in quale stato!

Allorchè mi trovai solo nella mia prigione e intesi serrarsi (*them shut*; see *Part I., Less. 27*) i catenacci e distinsi al barlume<sup>5</sup> che discendeva da alto finestrucolo il nudo pancione dátomi<sup>6</sup> per letto ed una enorme catena al muro, m'assisi fremente su quel letto, e presa<sup>7</sup> quella catena ne misurai la lunghezza, pensando fosse<sup>8</sup> destinata per me.

Mezz'ora dappoi, ecco stridere<sup>9</sup> le chiavi<sup>\*\*</sup>; la porta s'apre: il capo-carceriere<sup>10</sup> mi portava una brocca d'acqua.

«Questo è per bere», disse con voce búrbera, «e domattina porterò la pagnotta.»

«Grazie, buon'uomo!»

«Non sono buono!» rispose.

«Peggio<sup>11</sup> per voi!» gli dissi sdegnato<sup>12</sup>. «E questa catena», soggiunsi, «è forse per me?»

«Sì, Signore, se mai non fosse quieto, se infuriasse, se dicesse insolenze. Ma se sarà ragionevole, non le porremo altro che una catena a'piedi. Il fabbro la sta apparecchiando<sup>13</sup>.» Ei passeggiava lentamente su e giù<sup>14</sup>, agitando quel villano mazzo di grosse chiavi, ed io con occhio irato mirava la sua gigantesca, magra, vecchia persona; e ad onta<sup>15</sup> de'lineamenti non volgari del suo volto, tutto in lui mi sembrava l'espressione odiosissima d'un brutale rigore.

1. To part. 2. when he left me. 3. no more. 4. withered. 5. twilight. 6. given me. 7. after having taken. 8. whether it were. 9. *stridere* to creak. 10. head-gaoler. 11. so much the worse... 12. indignant. 13. is preparing it. The verb *stare* is sometimes added to the Pres. Part. in order to indicate an action being just performed. 14. to and fro. 15. notwithstanding.

### Diálogo.

Come si chiamava l'amico di Silvio Pellico, imprigionato come lui allo Spielberg?

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*porre*, or when preceded by one of the comparative particles *come*, *siccome*, or *quanto*, the *accusative* and not the *nominative* case should be employed, as: *me, te, lui, lei*, etc. Such is also the case with the exclamation, as: *ah! misero me!* Alas, how unhappy I am!

\* *Maroncelli*, an Italian poet, likewise a prisoner at the Spielberg.

\*\* In Italian the Infinitive Mood is sometimes used instead of the Present tense. (See *Less. 22, Part II.*)



In quale stato rivede Maroncelli il suo amico?  
 Che fece il Pellico della catena che vide al muro?  
 Chi gli fece la prima visita in prigione?  
 Che cosa gli disse il carceriere?  
 Che fece poi?  
 Era già vecchio il carceriere?  
 Che promise il carceriere al Pellico?  
 Con quali sentimenti guardò il Pellico quel vecchio?

## Tenth Lesson.

### B. Interrogative Pronouns.

(See Part I., Less. 24.)

*Quale*, *che*, *chi*, *quanto*, are used both as *interrogatives* and as *admiratives*.

The difference between *quale*, *chi*, and *che* is as follows:

*Quale?* denotes more distinctly a certain person or thing among others of the same kind. *Chi?* always refers to persons, *che?* to things. *Quale?* therefore, corresponds to the English *which?* whilst *chi?* means *who?* and *che?* *what?* The student may compare the following examples:

*Chi è venuto?* Who has come?

*Lo zio* the uncle.

*Quale?* which (uncle)?

*Lo zio Carlo* uncle Charles.

The English *what?* is rendered by *che?* or *che cosa?* or *cosa?* When expressing *surprise*, it is generally translated *come*, as:

*Come! suo fratello è morto?*

*What! your brother has died?*

*Quello che* is equivalent to *Che cosa*, or *ciò che*:

*Tu non sai quello che (che cosa, ciò che) tu dici.*

You don't know what you are talking about.

*N.B.*—The interrogative pronouns are often strengthened by *mai*:

*Qual mai?* I wonder which, which one?

*Che mai dici?* But what do you say?

*Chi mai sarebbe stato?* Who might have been?

*Quanto mai avrà speso?*

I wonder how much he has spent?

## Remarks.

1. *Cui* is nowadays never interrogative, as:

*A chi* (and not *A cui* or *cui*) *lo darete?*

To whom shall you give it?

2. In *indirect* questions, *cui* sometimes occurs as an *accusative*, as:

*Non sapeva cui* (better *chi*) *avesse veduto.*

He did not know whom he had seen.

3. The pronoun *chente* = *quale*, *che* is quite out of use. Ex.:

**Chente** *fosse la povertà* whatever poverty may be.

C. *Relative Pronouns.*

It is of great importance to distinguish between the *relative* and *interrogative* pronouns. *Quale?* without the article is *generally interrogative*, with the article, however, it is *relative*. Thus we may never say:

*Il quale volete* which do you want? but: **quale** *volete?*

Nor: *L'uomo chi ha detto ciò* the man who said so.

But: *L'uomo che ha detto ciò.*

N.B.—*Quale* is used instead of *che* or *un* in the following cases:

- (a) As an adjective, before a noun:

*Ce ne sono due o tre, il quale numero è piccolo.*

There are two or three of them, a small number.

- (b) In reference to a noun from which it is separated by several words:

*Al morire lasciò due figli, un bimbo e una bimba, i quali furono adottati da una famiglia ricca.*

At his death he left two children, a boy and a girl, who were adopted by a rich family.

- (c) Depending either on a noun or pronoun, or verb, in an incidental sentence:

*Perdè una posizione, per ottenere la quale aveva lavorato tutta la sua vita.*

He lost a position, to obtain which he had worked his whole life.

- (d) In an incidental sentence, when this is somewhat emphatic, and therefore separated from the principal one:

*Fu in quel paesetto un uomo il cui nome era Giorgio di Saldoni, che facera il muratore: il quale . . .*

There was in that village a man of the name of Giorgio di Saldoni, who was a mason: who . . .

N.B.—*Quale* without the sign of interrogation may also be used in sentences as:

*Mi narrò qual fosse il suo paese, quale l'origine, quali le guerre vedute.*

He told me what his country was, his origin, what wars he had been through.

The pronoun *cui*, without a nominative case (Latin *cujus* and *cui*), never takes the definite article. Sentences like:

*Il fanciullo, il cui padre morì l'anno scorso,*

must therefore be considered *elliptical*, the preposition *di* being omitted before *cui*—i.e.:

*Il fanciullo il di cui padre morì l'anno scorso.*

The child whose father died last year.

N.B.—*Di cui* may also be placed *after* the substantive thus:

*Il fanciullo il padre di cui (or del quale) morì, etc.*

*La madre, la cui (or la di cui) bontà è così grande; or:*

*La madre, la bontà di cui (or: della quale) è così grande.*

When an object follows *cui*, the verb often takes its place between them, as:

*Il signore di cui conoscete il figlio, etc.*

The gentleman whose son you know, etc.

N.B.—*Cui* without the article is frequently an *accusative* case instead of *il (la) quale*. Sentences like: *il generale, il quale (or che) invitò a pranzo il colonnello*, the general whom the colonel invited to dinner, are somewhat *ambiguous*, as it seems doubtful whether *il quale* is *nominative* or *accusative*. To avoid a misconception, *cui* should be employed: *il generale cui (whom) invitò a pranzo il colonnello*.

*Cui* ought to be employed of *persons* only; notwithstanding there are a great many examples to be found where *cui* refers to *things*. *Cui* is often used as a *dative* case without *a* (as in Latin)—viz.: *il capitano cui scrissi* the captain to whom I wrote, for: *a cui scrissi*.

In ancient writers *cui* is also met with as a *genitive* case, without *di*, and following its substantive, as:

*In casa cui morto era. (Boccaccio.)*

In whose house he had died.

In more correct language *onde* or *donde* are used instead of *dal* (*dalla*) *quale*, *da cui*, Pl. *dai* (*dalle*) *quali*, *da cui*; yet these adverbs never refer to persons. Ex.:

*Que' begli occhi ond'escono saette. (Petrarca.)*

Those beautiful eyes from which arrows are flying.

Likewise *ove* and *dove* are sometimes used, as in French, instead of *nel* (*nella*) *quale*, Pl. *nei* (*nelle*) *quali*.

*Il giorno e il luogo ove io lo vidi per la prima volta.*

The day and place I saw him first.

N.B.—*Chi* when repeated has a partitive sense, as:

*Chi rideva, chi piangeva.*

Some were laughing, some crying.

*Che*, when referring not to a single word, but to a preceding sentence, takes the definite article (not unlike the French *ce qui* or *ce que*), as:

*Gli diede uno scudo, il che lo rese subito gentile.*

He gave him a dollar, which (*ce qui*) rendered him polite directly.

N.B.—In such a case *che* is declined like a substantive; yet instead of saying *del che*, *al che*, we may also say *di che* and *a che*, but not *da che* for *dal che*, because *da che* (contr. *dacchè*) means *since*. (For *il che* what, *lo che*, sometimes contr. into *locchè*, is likewise in use.)

*Quale*, too, is sometimes met with as a relative pronoun, as:

*Una novella qual voi udirete. (Boccaccio.)*

A tale which you will hear.

*Il quale* rarely connects two principal sentences (as in Latin). Ex.:

*Fernando se n'andò alla badia, il quale come l'abate vide . . . (Boccaccio.)*

F. went away to the abbey; when the abbot saw this . . .

Italianisms occur with *che* and *uno*; such as:

*Un certo non so che* a vague feeling (*un je ne sais quoi*).

*Un bel che* a fine match.

*È un gran che* it is something particular, an important affair.

N.B.—English compound prepositions like: *whereupon*, *wherewith*, *whereas*, etc., should be rendered by pronouns with prepositions, as: *con che* *wherewith*, *mentre che* *whereas*, etc.

As in English, *chi*, mostly in proverbial expressions, is often used without being interrogative, instead of *quello che* he who . . . Thus: *chi va piano, va sano*, he who goes slowly goes surely.

*Note.*—In poetry the preposition on which *che* depends is often omitted, as:

*Questa vita terrena è quasi un prato, che 'l serpente tra fiori giace. (Petrarca.)*

Earthly life is like a meadow, where (*in che* in which) the snake lies under flowers.

#### Traduzione. 89.

Which countries did Alexander the Great conquer? Here are two grammars, which do you prefer? With (*Di*) what did you occupy yourself during the long vacation? Which hero was greatest, Cæsar, Alexander, or Napoleon? What! you were bold enough (*avere tanta ardezza*) to tell him so? Who will come along with me, you or your sister? What is (the) human life? A philosopher has answered: 'A dream!' Who arrived from Turkey to-day? My brother. Which? Charles. The young lady whose mother told us this (*transl.*: gave us this) good news is called Mary. What is there more important to mankind than universal civilisation? What is (*c'è*) the news (*di nuovo*)? Who retains this earth of ours in the immense space of the universe? On (*di*) what may I depend (*fidarmi*)? A little more glory, a little more riches — what is it all? In whose honour did the Egyptians erect their pyramids? In honour of their kings. Which of these girls do you like (*piacere*) most? That (one) with the fair hair and the blue eyes. Which is the divine voice that speaketh to us in this world? It is thou, conscience! Thou art the unerring judge of what is good and what is evil (*transl.*: of good and evil). I do not know what to do. What (*che mai*) are you doing? Who (*chi mai*) might have told him? There are two or three of them, a very small number. He lost a position, to obtain which he had worked his whole life. In this world, some cry, some laugh.

#### 90.

My friend's sister, who arrived yesterday, has set out (*partire per*) for Paris to-day. The physician's daughter, of whom I spoke to you lately was married a few days ago. The means<sup>1</sup> the murderer made use of are abominable. The house I come from (*uscire*), belongs to my father-in-law.

<sup>1</sup> In Italian the relative pronouns cannot be omitted as in English.



The tulips, whose colours are magnificent, have no (translate: *not*) smell. The state wherein I find myself is almost unbearable. The emperor Nero, of whose cruelty a Roman historian speaks, killed himself (*si diede la morte*) in the year 68 after Christ. There is (*c'e*) nothing which I oftener think (*Subj.*) of than (of) the unhappy fate of my friend. We believe (that which) what we see. What is true is also good. (The) virtue and (the) liberty are the conditions without which one cannot be happy. What I wish most (see page 134), is to see you happy. Let us see which will jump best. That is (*ecco*) [the thing] about which (*dì . . .*) I wanted to speak with you. What (transl. (*the thing which*)) the miser least thinks of is to help the poor. I have not yet seen him, since I have been here. The gentleman to whom (*acc.*) your father paid a visit (*andare a trovare*), is my best friend (*il mio più intimo amico*). The lady whose son I recommend to you is a niece of my wife. He gave (*dire*) me some hard (*brusco*) words, which offended me much. A vague feeling told me not to go there (*di non andarvi*).

### Reading Exercise. 91.

#### Continuazione del Capo 58.

Oh, come gli uomini sono ingiusti, giudicando dall'apparenza e secondo le loro superbe prevenzioni! Colui ch'io m'immaginava agitasse<sup>1</sup> allegramente le chiavi, per farmi sentire la sua trista podestà, colui ch'io riputava impudente per lunga consuetudine d'incrudelire<sup>2</sup>, volgea<sup>3</sup> pensieri di compassione, e certamente non parlava a quel modo con accento búrbero, se non per nascondere questo sentimento. Avrebbe voluto nasconderlo a me per non parer<sup>4</sup> debole, e per paura ch'io ne fossi indegno; ma nello stesso tempo supponendo che forse io era più infelice che iniquo<sup>5</sup>, avrebbe desiderato di palesarmelo.

Noiato della sua presenza, e più della sua aria di padrone, stimai opportuno<sup>6</sup> d'uniliarlo, dicendogli imperiosamente, quasi a servitore: Dátemi da bere!

Ei mi guardò, e pareva significare<sup>7</sup>: Arrogante! qui bisogna divezzarsi dal comandare.

Ma tacque, chinò la sua lunga schiena<sup>8</sup>, prese in terra la brocca, e me la porse. M'avvidi<sup>9</sup>, pigliándola, ch'ei tremava, e attribuendo quel trémuto alla sua vecchiezza, un

1. = **Ché** agistasse that he shook. 2. to be cruel. 3. *volgere*, liter.: to turn, here: to feel. 4. to seem. 5. wicked. 6. convenient. 7. *significare* to signify, here: as if he would say. 8. *schiena* the spine, chine, figur. for back. 9. I perceived.

misto<sup>10</sup> di pietà e di riverenza temperò il mio orgoglio.

Quanti anni avete? gli dissi con voce amorevole. Settantaquattro, Signore: ho già veduto molte sventure e mie ed altrui.

Questo cenno<sup>11</sup> sulle sventure sue ed altrui fu accompagnato da nuovo trémito, nell'atto<sup>12</sup> ch'èi ripigliava la brocca; e dubitai fosse (*whether it were*) effetto, non della sola età, ma d'un nobile perturbamento. Siffatto<sup>13</sup> dubbio cancellò dall'anima mia l'odio che il suo primo aspetto m'aveva impresso.

Come vi chiamate? gli dissi.

La fortuna, signore, si burlò di me, dándomi il nome d'un grand'uomo. Mi chiamo Schiller.

Indi in poche parole mi narrò qual fosse il suo paese, quale l'origine, quali le guerre vedute e le ferite riportate.

Era Svizzero, di famiglia contadina, avea militato contro a' Turchi sotto il generale Laudon a' tempi di Maria Teresa e di Giuseppe II, indi in tutte le guerre dell'Austria contro alla Francia, sino alla caduta<sup>14</sup> di Napoleone.

10. *un misto* a mixed feeling. 11. *hint*. 12. *nell'atto* at the moment. 13. *siffatto* of this kind. 14. *la caduta* the downfall.

### Diálogo.

Quale impressione fece a Silvio Pellico il suo carceriere?

Aveve ragione di giudicarlo crudele?

Che disse il prigioniero?

E che rispose il carceriere?

Di che cosa s'accorse Silvio, quando il carceriere gli porse la brocca?

Quanti anni aveva quel vecchio?

Come si chiamava?

Di che paese era?

Che narrò poi Schiller al prigioniero?

Sotto qual generale aveva militato?

Quali guerre aveva vedute?

## Eleventh Lesson.

### Indefinite Adjectives and Pronouns.

As stated in the First Part, Less. 26, some of these very numerous words are always *adjectives*—i.e., they are never used without *substantives*; others, however, are *real pronouns*, and some of them may be employed

as *adjectives* or as *pronouns*. If used with substantives, they are called *conjunctive*, if without, *absolute* indefinite pronouns.

1. **Uno**, used adjectively, means *un certo, un tale* (some, a man of the name of . . .); also sometimes *un solo*, one, a single (one):

*Noi leggevamo un giorno per diletto. (Dante.)*

We were one day reading for pleasure.

*Non ho avuto un amico in questo mondo.*

I have not had a single friend in this world.

As a substantive, means one thing or person as referred to others already mentioned:

*Uno di loro lo disse* one of them said so.

*N.B.—Io sono uno che quando dico che farò una cosa, la faccio.*

I am a man who will do a thing, if I say I will do it.

2. **Certo**, pronoun (in the sing. *un certo, una certa*), is more indefinite than *un tale*: *una certa signorina* a certain young lady, *ci sono certe persone* there are certain persons.

*N.B.—As a substantive: Ha un certo che, che non so spiegare* it has a certain I do not know what, that I cannot explain.

3. **Ogni**, every, is always *conjunctive* and used in the singular only, as:

*Ogni uomo* every man, *ogni città* every town.

*N.B.—Before numerals, like: ogni cento anni*, and in the word *Ognissanti* All Saints' Day, it is found in the Plural. With *ora* (hour) it is contracted into one word: *ognora* always, and it is also followed by conjunctions and adverbs, as: *ogni volta (ogni qual volta)* every time, *ogni dove* everywhere, etc.

4. **Ognuno**, *-a* every one, is always *absolute* and used in the singular without the article, as: *ognuno lo dice, ognuno lo vuole*. A very rare form is *ognunque* for *ognuno*.

*N.B.—Sometimes everybody or everyone is rendered negatively by non è chi . . . non*, as:

*Non è chi al primo vederlo non lo discerna. (Manzoni.)*  
Everybody perceives it at first sight.

(*Lit.*: There is nobody who would not, etc.)

In such a case, the verb following *non* must be in the *Subjunctive mood*.

5. **Ciascuno**, **-a**, or *ciascheduno*, **-a** everyone, is *conjunctive* as well as *absolute*. In the latter case it is used of *persons* only, in the former, of persons as well as of things, as:

*Ciascuno* (or *ciascheduno*) *parla della sua generosità*.

Everyone speaks of his generosity.

*Ciascuna volta che lo vidi*.

Every time I saw him.

N.B.—The difference between *ogni* and *ognuno*, and *ciascuno*, is that the two first have rather a collective than a partitive meaning, whilst in the latter the partitive sense is more emphatic, and scarcely ever refers to things:

*Ciascuno prese uno per sè*.

Each one took one for himself.

*Commandò che ciascuno se ne andasse*.

He ordered each one of them (*i.e.*, those there) to leave.

6. **Nessuno** (*nissuno*), **niuno**, **veruno**, and **nullo**<sup>1</sup> none, nobody, no one, are *conjunctive*, as well as *absolute*, and employed in the singular only.

Except *nullo*, which may be plural if it means *vain*, *naught*, as: *le sue speranze sono nulle* his hopes are naught. But in this case *nullo* is an adjective.

All these words are negative, and *veruno* is the most emphatic negation amongst them, corresponding to the English *none at all*. The student should not forget that these pronouns, when before the verb, do not take the negative particle *non* (see First Part, p. 64, 2), as:

*Nessuno* (*niuno*, *veruno*) *vi crede* nobody believes you.

But: **Non** *vi crede nessuno*.

7. **Nulla**, **niente** preserve their negative meaning in the phrases: *aver una cosa per nulla*, or *per niente*, *cosa da nulla*, *uomo da niente*, whilst in an interrogative sense are equivalent to *qualche cosa*—*i.e.*, *hai nulla?* *avete niente?* have you got anything?

N.B.—*Persona* with *non* (like the French *ne* — *personne*) occurs but rarely, as:

<sup>1</sup> After the word *senza*, and in sentences implying a *question*, *prohibition*, or *doubt*, these words lose their negative signification and mean *anyone*, *any*. Ex.: *senza verun amico* without any friend, *c'è stato qui nessuno?* has anyone been here?

*Nella qual casa non dimorava persona.* (Boccaccio.)  
In which house there lived nobody.

8. **Alcuno, -a** anyone, somebody, a few, several, many a, etc., is *conjunctive* as well as *absolute*, and used in both numbers. With the negative particles, *non, nè*, etc., it means *none, nobody*. Ex.:

*Alcuni di questi ragazzi* several of these boys.

*Alcune ragazze* a few girls.

*Non conosco alcuno* I don't know anyone.

*Conoscete alcuno?* Do you know anyone?

*Alcuno* is also found with a *neuter* signification, as:

*Era alcun che ne' suoi occhi.*

There was something in his look.

N.B.—*Alcuno, alcune* in the plural are used to express the plural of *uno, une*, and *qualche*, which are wanting; but in the singular *qualche*, very seldom *alcuno, alcuna*, is used.

9. **Qualcuno, -a**, or *qualcheduno, -a* anyone, anybody, is *absolute* and used in the *singular* only, as:

*È ella stata da qualcheduno?*

Have you been to see anybody?

(Occasionally *qualcuni, -e* may be found; these forms, however, are not quite correct.)

Remark.—In poetry and in the loftier style *somebody, someone, anybody, anyone*, are translated: *v'è (c'è) chi*, and *negatively: non c'è chi, non v'è chi*, as:

*Non c'è chi venga con me?* Will nobody come with me?

(*N'y a-t-il personne qui vienne avec moi?*) (See 4.)

10. **Qualche** any, is only *conjunctive* and used in the *singular*, but for both genders, as:

*Avete qualche libro* have you any book?

When followed by *cosa*, it means *something*, as:

*Qualche cosa di buono* something good.

*Uno* is seldom found before *qualche*, as:

*Un qualche significato* a certain signification.

11. **Chiunque, chicchessia<sup>1</sup>**, and **chi si voglia** whoever, whosoever, are *invariable* for both genders, *absolute* and *singular*, as:

*Chiunque tu sia* whoever you be.

12. **Qualunque** whoever, whatever, every is *con-*

<sup>1</sup> Derived from *chi che sia* whoever it be; French: *qui que ce soit*.



*junctive* and invariable for both genders, Singular and Plural. Ex.:

*Qualunque libro* any book whatever.

*Qualunque siano le vostre ricchezze.*

However great your riches may be.

*Remark.*—For euphony, a word may be inserted between *qualunque* and its substantive, as in the last example. When no substantive is used with *qualunque*, this pronoun is *absolute*, and *qualunque* should be followed by *di*, as:

*Qualunque di questi libri* whichever of these books.

13. *Qualsisia* and *qualsivógli*, Plur. *qualsisiano* and *qualsivógliano*. These compounds<sup>1</sup> have almost the same signification as *qualunque*, as:

*Lo studio di qualsisia or qualsivógli lingua.*

The study of any language whatever.

*Qualsisiano i dolori che abbiate.*

Whatever be your sufferings.

For the sake of greater clearness we give below the foregoing words arranged according to their signification:

- |                         |   |  |   |                |
|-------------------------|---|--|---|----------------|
| 1. Each, every          | { | <i>ogni</i> (always conj.)                         | } | abs. and conj. |
|                         |   | <i>ognuno</i> (abs.)                               |   |                |
|                         |   | <i>ciascuno</i>                                    |   |                |
|                         |   | <i>ciascheduno</i>                                 |   |                |
|                         |   | <i>tutto</i>                                       |   |                |
|                         | { | <i>chiunque, chicchessia, chi si voglia</i> (abs.) | } |                |
|                         |   | <i>qualunque</i> (conj.)                           |   |                |
|                         |   | <i>qualsisia, qualsivógli</i> (conj.)              |   |                |
|                         |   |  |   |                |
| 2. None, no one, nobody | { | <i>nessuno</i>                                     | } | abs. and conj. |
|                         |   | <i>niuno</i>                                       |   |                |
|                         |   | <i>veruno</i>                                      |   |                |
|                         |   | <i>nullo</i>                                       |   |                |
|                         |   | <i>nulla, niente</i>                               |   |                |
|                         |   | <i>alcuno</i> with the negation.                   |   |                |
| 3. Anybody              | { | <i>alcuna</i> (absolute and conjunct.)             | } | absolute       |
|                         |   | <i>qualcuno</i>                                    |   |                |
|                         |   | <i>qualcheduno</i>                                 |   |                |
|                         |   | <i>qualche</i> (conjunct.).                        |   |                |
| 4. Some                 | { | <i>uno</i>   | } |                |
|                         |   | <i>un certo</i>                                    |   |                |
|                         |   | <i>un tale.</i>                                    |   |                |

<sup>1</sup> Properly speaking, *qual si sia, qual si voglia* whatever it be, whatever one pleases.

Further peculiarities are presented by the following pronouns:

1. **Tutto**, in the singular *whole*, *all*<sup>1</sup>, in the plural *all*, requires the article before the following substantive, and is *absolute* as well as *conjunctive*, as:

*Tutta la casa* the whole house.

*Tutti gli uomini* all men.

*Così fan tutte*, liter: so they (*fem.*) do all.

2. **Tutto quanto**, **tutta quanta**, Pl. *tutti quanti*, *tutte quante*, means *all*, *altogether*; this pronoun is generally *absolute*, though some examples may be found where it is used as *conjunctive*; in gender and number it agrees with the substantive to which it belongs. Ex.:

*Ho veduto tutti quanti* (i.e., *i soldati*, etc.).

I have seen them all (altogether).

*Le signore sono state derubate tutte quante.*

All the ladies [without exception] have been robbed.

*Ha venduto tutta quanta la roba.*

He has sold all the luggage.

Note.—*Tutto quanto* is more emphatic than *tutto*.

3. **Tanto** (*cotanto*), **altrettanto** as much as, so much, **quanto** how much. These words are *conjunctive* as well as *absolute*.

*Mi diede tanto danaro* he gave me so much money.

*L'ho veduto tante volte* I have seen him so many times.

*Un tanto re* so great a king.

*Quante lagrime* how many tears!

*Egli ritornò con altrettanto danaro.*

He came back with quite as much money.

*Quanto ho da pagare?* What (how much) am I to pay?

*Tanto* so much.

Remark.—*Tanto* and *cotanto* often correspond to the adverbs *so*, *so much*, *so very*. In this case *quanto* means *how*, *how very*, and sometimes *concerning*, *inasmuch as*, being followed by the dative. Ex.:

<sup>1</sup> Sometimes *tutto* is used in the singular without an article before the substantive, and then signifies *ogni*. Ex.: *tutt'uomo* everyone. — As an adverb *tutto* is used in the singular alone: *tutto sbalordito*, *tutta sbalordita* quite confused (*f.*). — *Tutti sbalorditi* and *tutte sbalordite* would signify: they were *all* of them confused.

*Egli è tanto ammalato* he is so ill.

*Deve soffrir tanto* he must suffer so much.

*Il fanciullo gli piacque cotanto* the child pleased him so much.

*Tanto meglio* so much the better.

*Tanto peggio* so much the worse.

*Quanto (In quanto) a me, non andrò* as for me, I shall not go.

4. **Tanto** — **quanto**, **tanto** — **che**, are always separated by a word, and are rendered by: *as well* — *as*. In this adverbial signification they are *invariable*. Examples.

*I cibi tanto cotti quanto crudi.*

Eatables, cooked as well as raw.

*Tanto gli uni che gli altri.*

The one as well as the others.

5. **Per quanto** however, howsoever, whatever, is always invariable when placed as an *adverb* before an adjective or another adverb. Yet *per quanto* may occasionally be used as an adjective, in which case it is translated *whatever*. Examples:

*Per quanto caro mi sia* however dear he be to me.

*Per quanto gli dica* whatever I may tell him.

*Per quanto è in mio potere* whatever is in my power.

*Per quanti sforzi egli faccia* whatever efforts he may make.

**Quantunque**, which is always invariable, does not differ in its signification from *per quanto*.

6. **Alquanto**, **-a**, is *conjunctive* as well as *absolute*, and used in both genders and numbers. If conjunctive, it means: *some, a little, few, several*; if absolute, *a few, several*. Ex.:

*Mia dia alquanto danaro* please, give me a little money.

*Alquanti signori lo vedevano* several gentlemen saw it.

*Mi diede alquanta birra* he gave me some beer.

**Absolute:**

*Alquanti erano venuti* a few had come.

*Alquante partirono* several (ladies) departed.

### Traduzione. 92.

Every people has its heroes, and every religion its gods. In this world everyone must endeavour to fill (*occupare*)

his place worthily. I go to my grandmother's every fortnight, and from time to time also to other relations. By (*Secondo*) the calendar winter begins on the 21<sup>st</sup> of December, but All Saints Day often is the beginning of the cold season. Espronceda entered (fr. *entrare in* . . .) the city of Lisbon without having (*Infin.*) there any friend or any acquaintance. Has anybody been here? No, nobody has been. All my efforts have been useless. Have done with your stories! You know well that nobody believes you. Do you know any of these gentlemen? I know none of them. Have you any relations in Milan? Yes, I have many (of them). Is there anything better than the friendship of a virtuous man? Whoever has (*Congiunt.*) told you this tale, is a liar. You may be sure that he does not like (*volere bene*) you. However skilful he be, yet he will not be able to do that. We were all quite surprised. However amiable those ladies be, yet they have their faults. Each of these words has its signification. The wise man does not fear men, however mighty they may be. (The) men, however great or little they be, are well aware (from *sentire*) that they want one another. The count had given orders to receive everybody well, whoever he might be, during his absence. Regulus was (*rimanere*) firm, however great (*perquanto*) the promises were that the Carthaginians made him. The friends as well as the enemies of this man were moved by his fate. Whatever I may tell him, (yet) he does what he pleases (*volere*). Give me some more beer! His words pleased me so much that I could not withstand his request. If he had had as much experience in business as I, he would have had nothing to do with such affairs. How odious this man is to me! (*transl.* How me is odious this man!) I have not had a (single) friend in this world. I am a man who never is late. Each one took one for himself. He is a good-for-nothing (*uomo da niente*). Have you got anything (*niente*)? Do you know anything?

### Reading Exercise. 93.

#### Le mie prigioni.

##### Capo 57.

Arrivammo al luogo della nostra destinazione il 10 d'Aprile.

La città di Brünn è capitale della Moravia, ed ivi risiede il governatore delle due province di Moravia e Silesia. È situata in una valle ridente, ed ha un certo aspetto di ricchezza. Molte manifatture di panni prosperavano (*where flourishing*) ivi allora, le quali poscia decaddero; la popolazione era di circa trentamila anime.

Accosto alle sue mura, a ponente, s'alza un monticello, e sovr'esso siede l'infausta rocca di Spielberg, altre volte<sup>1</sup> reggia<sup>2</sup> de' Signori<sup>3</sup> di Moravia, oggi il più severo ergástolo<sup>4</sup> della monarchia austriaca. Era cittadella assai forte, ma i Francesi la bombardarono e presero a'tempi della famosa battaglia d'Austerlitz (il villaggio d'Austerlitz è a poca distanza). Non fu più restaurata da<sup>5</sup> poter servire di fortezza; ma si rifece<sup>6</sup> una parte della cinta<sup>7</sup>, ch'era diroccata. Circa trecento condannati, per lo più<sup>8</sup> ladri ed assassini, sono ivi custoditi, quali<sup>9</sup> a carcere duro, quali<sup>9</sup> a durissimo.

Il carcere duro significa essere obbligati al lavoro, portare la catena a'piedi, dormire su nudi tavolacci<sup>10</sup> e mangiare il più povero cibo. Il durissimo significa essere incatenati, con una cerchia<sup>11</sup> di ferro intorno ai fianchi, e la catena infitta nel muro. Il cibo è lo stesso, quantunque<sup>12</sup> la legge dica: pane ed acqua.

1. Formerly. 2. residence. 3. princes. 4. penitentiary, jail, dungeon. 5. in order to . . . 6. to rebuild. 7. wall, rampart. 8. the greater part, mostly. 9. some . . . some; some . . . the others. 10. a wooden couch. 11. ring. 12. although.

### Díálogo.

Come si chiama la capitale della Moravia?

Com'è situata la città?

Vi sono molte manifatture?

Quanti abitanti aveva la città di Brünn a'tempi di Silvio Pellico?

Dov'è lo Spielberg?

Che era altre volte quella fortezza?

Da chi fu bombardata quella cittadella?

In che anno si diede (*was fought*) quella battaglia?

Da chi fu vinta (*won*)?

Che gente si trovava allora allo Spielberg?

Che cosa vuol dire essere condannato a *carcere duro*?

Che significa *carcere durissimo*?

Quale osservazione grammaticale si può fare intorno alla voce «carcere»?

## Twelfth Lesson.

### Indefinite Adjectives and Pronouns — continued.

*Altro*, *-a* the other, another, is *absolute* as well as *conjunctive*, and refers equally to persons and things. When used *without* the article and in the Singular, it means *something else, a different thing*, as:



*Altro è criticare, altro scrivere.*

Criticising and writing are different things.

*È tutt'altra cosa* that is something quite different.

*Senz'altro* means: without further observation, *d'altronde* (obsolete), *per altro* besides, *tutt'altro* any other thing.<sup>1</sup>

N.B.—1. *Altro* without the article means sometimes anything else:

*Non può essere altro* it cannot be anything else.

2. *Altro* is sometimes used as an exclamation to signify either a thing superior by far to another one spoken of, or a quite different one:

*È bella? — Altro!*

*Is she beautiful? — Most beautiful, indeed.*

*Mi presterai questo libro? — Altro! (namely, volentieri!)*

*Will you lend me this book? — Certainly!*

*Mi domandò mille lire per una cosa da nulla. — E gliele desti? — Altro!*

*He asked me a thousand lire for a thing worth nothing?*

*— And did you pay them? — Of course, I did not!*

*Noi* and *voi* sometimes precede the Plur. *altri*, -e, in order to express *difference* or *community* of sex or nation, as:

*Voi altri Inglesi* ye English.

*Noi altre donne* we that are ladies.

*Noi altri non andremo* as for us, we shall not go.

(French: *vous autres Français; nous autres femmes, nous autres, nous n'irons pas.*)

*Altri* another, *absolute* and *without* the article, is masculine, and always singular:

*Se altri lo dicesse* if another (gentleman, boy, etc.) said so.

N.B.—1. *Altri* is sometimes used with the signification of *one*, *people*, *they*, *many a man*, etc.

*Altri non vede* many a man does not see.

2. *Altri* — *altri* often means *the one* — *the other*; as:

*Altri piange e altri ride.*

*The one cries, the other laughs.*

2. *Altrui* others—i.e., other people's, Singular and *absolute*, *without* the article and never in the nominative case (see Less. 26, Part I., p. 108, 2).

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<sup>1</sup> In conversation Italians often employ the word *altro!* or *altrochè!* which corresponds to English *of course!*, *to be sure!*

*N.B.*—The preposition *di* is often omitted before *altrui*. We can also say without any difference in meaning:

*Gli altrui difetti* or *I difetti d'altrui*.

The faults of others.

3. *L'uno e l'altro* both, one and the other, are absolute and conjunctive, singular and plural, as:

*L'uno e l'altro lo disse* both said so.

*Parlo dell'uno e dell'altro* I speak of both.

*Dall'una e dall'altra parte* from both sides.

*L'un l'altro* one another, each other, are used in both genders and numbers and always *absolute*, as:

*Ci amiamo l'un l'altro* (fem. *l'una l'altra*).

We love each other.

The pronouns *ci*, *vi*, *si* cannot be omitted in such expressions.

*N.B.*—When *l'uno e l'altro*, as pronouns and in a *collective sense*, refer to either things or persons of a different gender, they each agree in gender with the noun they refer to: but if they are used in a *reciprocal sense*, they remain invariable:

*Lo sanno gli uni e le altre* all of them know it.

But: *Si litigavano l'uno l'altro* they were quarrelling.

4. *Entrambi* (*entrambo* is obsolete) both. This pronoun is of course only *plural*, with the same signification as *l'uno e l'altro*, which latter, however, is more frequently used. Ex.:

*Un solo trono non ci può tener entrambi*.

One throne is not wide enough for both (liter: can't keep us both).

*Entrambe ebbero torto* both (women) were wrong.

5. *Ambe* both, is only feminine, *conjunctive*, and requires the article after it, as:

*Ambe le sorelle* both sisters.

*Ambe* is generally followed by *due*, as:

*Ambedue le lingue* both languages.

*Note.*—*Ambo*, substantive, means a *double number* in the lottery. *Ambo*, plur., is used both with masculine and feminine substantives, as *ambo i fratelli* both (the) brothers, *ambo le sorelle* both (the) sisters. Yet it must be noted that in modern Italian, *ambi*, plur. masc., and its compounds: *ambidui*, *ambedue*, *ambidui*, *amboduo*, *ambodue*, *ambiduo*, *ambidue*, *amendue*, *amendune*, *amenduni*, etc., are quite out of use and commonly replaced by *tutti e due*.

Again:

1. **Tale** (*cotale*) such, such a one, is *absolute* as well as *conjunctive*, and employed with or without the *definite* and *indefinite* article, as:

*Tal libro* such a book.

*Tali (tai) quadri* such pictures.

When used with the *definite* or *indefinite* article, with *questo* or *quello*, and followed by no substantive, it corresponds to the English *a certain*, *what's his name*, as:

*La signora tale* Mrs. what's her name.

*Il tale mi disse* a certain person told me.

*Un certo tale, un tale è qui* a certain gentleman is there.

2. **Altrettale** (*obsolete*) means *the like*, *the equal*, *of the same kind*, is *absolute* and takes the article, as:

*I cotali sono già giudicati; gli altrettali aspettano la sentenza.*

These are judged already; their equals (those of the same stamp) await the sentence.

*Cotale* with the *indefinite* article is sometimes used *adverbially*, as:

*Un cotale pocolino sorridendo mi disse . . .*

Smiling almost imperceptibly, he said to me . . .

3. **Taluno, certuno** many a one, someone, a certain, etc., is generally *absolute*, without the article, and only used of persons, as:

*Taluno non vuol credere* many a man will not believe.

4. **Parecchi**, fem. *parécchie* some, many a . . ., several, is used in the plural only<sup>1</sup>, *conjunctive* and *absolute*, and takes no article, as:

*Parecchi dicono* several say so.

*Parecchi de'miei scolari.*

Some, several, a few pupils of mine.

*Vi sono stato parecchie volte.*

I have been there several times.

*Remark.*—*Many a . . .*, *most* (with the plural following, as: *most men . . .*) cannot be literally translated, because the Italian language has no proper word for it, and must therefore be periphrased. Thus: *many an old man is poor* is rendered either by:

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<sup>1</sup> *Parecchio* is an adverb of quantity meaning *very much*, *abundantly*: *Ci divertimmo parecchio* we amused ourselves very much.

*Più d'un vecchio è povero* more than one old man is poor, or :

*Molti vecchi sono poveri* many old men are poor, or :

*Parecchi vecchi sono poveri* several old men are poor.

*Many a man* is translated *taluno* (or *parecchi* with the verb in the plural), or *tale* (French *tel*). Ex.:

*Taluno ride oggi che non riderà più domani.*

Many a man laughs to-day that will laugh no more to-morrow.

(*Tel rit aujourd'hui qui ne rira plus demain.*)

*Mostly* is translated *per lo più* (the obsolete article *lo* instead of *il*) or *la maggior parte* (the greater part). Ex.:

They were mostly robbers or murderers.

*Erano per lo più ladroni od assassini.* (*Silvio Pellico.*)

*La maggior parte di queste signore . . .*

The majority of these ladies.

Phrases like: *I who . . . , he who . . .*, where a great stress is laid on the personal pronoun, always require *che* after the personal pronoun, whilst in English the relative pronoun may be omitted, as:

He, the greatest man of his age (*he who was the greatest, etc.*).

*Egli, che fu il più grand'uomo de'suoi tempi.*

Finally, the student ought to note the following Italianisms:

*Quanto c'è da Londra a Parigi?*

How far is it from London to Paris?

*Vi ho cercato per ogni dove.*

I have looked for you everywhere.

*Non può gettar la colpa su nessuno.*

He cannot lay it to anybody's charge.

*Non vuol far altro che mangiare.*

He will do nothing else but eat.

*Vi darò un tanto al mese.*

I shall give you so much a month.

*Di qual professione sei?* What is your profession?

*Quanto è bello questo giardino!*

How beautiful this garden is!

*In tal guisa (modo)* in this way.

*A tal fine* for that purpose.

*A (tal) segno che* to that . . .

*Tant'è* briefly then . . .

*Un tantino* a trifle, a little bit.  
*Quanto prima* as soon as possible.

**Traduzione. 94.**

You Frenchmen will always laugh at (*burlarsi di*) (the) other nations. Tell me, sir, how far is it from Venice to Verona? Four hours by rail. Many a mother has lost her child. Many people think (*credere*) they have (*Inf.*) nothing else to (*da*) do than to enjoy themselves. From time to time one likes (*piace*) to read [some] poems. When shall you come back? I hope to come back soon. I will have nothing to (*da*) do with others, and besides, my time does not allow me to accept (*ricevere*) visits. Jesus Christ said: "Ye shall love (*Imperative*) one another". Both were excellent generals; only (*ma*) the one was more fortunate than the other. Most men will (*i.e.*, wish to) reap without sowing (*Infinit.*)\* It is mostly (a) mere fancy when one thinks a loss irreparable (*transl.* that a loss be irrep.). Many a man sees and yet (*ma*) wishes not to believe. (The) Count So-and-so has spoken to (the) Marchioness So-and-so. I who have always done my duty, am neglected and despised by you. In this (*tale*) way you will never succeed. Never tell others (*dat.*) thy most secret thoughts. Briefly, then (*Tant'è*), I won't! A certain gentleman has inquired after you. Many a man who would (*volendo*) deceive others is deceived (*restare ingannato*) himself. I should not believe it if another had said (so) it. It cannot be anything else. Is she beautiful? — Most beautiful indeed! (*Altro!*) — Then, you know her? — Of course I do! (*Altro!*)

**Reading Exercise. 95.**

**Continuazione del capo 57.**

Salendo<sup>1</sup> per l'erta di quel monticello, volgevamo gli occhi addietro per dire addio al mondo, incerti se<sup>2</sup> il bá-ratro<sup>3</sup> che vivi c'ingoiava, si sarebbe mai più schiuso per noi. Io era pacato<sup>4</sup> esteriormente, ma dentro di me<sup>5</sup> ruggiva<sup>6</sup>. Indarno<sup>7</sup> volea ricorrere alla filosofia per acquetarmi; la filosofia non aveva ragioni sufficienti per me.

Partito da Venezia in cattiva salute, il viaggio m'aveva stancato<sup>8</sup> miseramente. La testa e tutto il corpo mi dolavano; ardea<sup>9</sup> dalla febbre. Il male fisico contribuiva per

1. Walking up. 2. whether. 3. the abyss. 4. calm. 5. within, in my heart. 6. *ruggire* to roar with rage. 7. in vain. 8. fatigued. 9. *ardere* to glow.

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\* Instead of the English *pres. part.*, when governed by a preposition, the *Infinitive Mood* is always used in Italian.



tenermi iracondo<sup>10</sup>, e probabilmente l'ira aggravava il male fisico.

Fummo consegnati al soprintendente dello Spielberg, ed i nostri nomi vennero<sup>11</sup> da questo iscritti. Il commissario imperiale ripartendo ci abbracciò ed era intenerito: — Raccomando a Lor Signori particolarmente la docilità, diss'egli; la minima infrazione alla disciplina può venir punita dal signor soprintendente con pene severe.

Fatta la consegna, Maroncelli ed io fummo condotti in un corridoio sotterraneo, dove ci s'apersero due stanze non contigue (*separate*). Ciascuno di noi fu chiuso nel suo covile<sup>12</sup>.

10. *tener iracondo qđn.*, to keep one in a state of rage.

11. *vennero* were (see on the Pass. voice, p. 111, *Note*). 12. *den*.

### Dialogo.

Quale era lo stato di salute di Silvio Pellico, quando partì da Venezia?

Che fecero i prigionieri mentre salivano pel monticello?

Di che dubitavano?

Era tranquillo S. Pellico?

Poteva acquetarsi con ragionamenti filosofici?

A chi furono consegnati i prigionieri?

Allorchè partì il commissario imperiale, che cosa disse loro?

Perchè raccomandò loro specialmente la docilità?

Dove furono condotti poi?

Restarono essi insieme?

## Thirteenth Lesson.

### Adverbs. Negation.

1. We have already stated that in Italian, *adjectives* either in the masculine, or in the common form (*i.e.*, in *o*, or in *e*), are often employed instead of *adverbs*. Such is the case in many expressions, as *e.g.*:

*Andar (Scrivere) diritto* to walk (to write) straight on.

*Aver caro* to like.

*Costare caro* to be dear (of price).

*Cantar falso* to sing false.

*Volar basso* to fly low.

*Contar giusto* to count rightly.

*Guardar fisso (fiso)* to look at . . . fixedly.

*Parlar forte* to speak loudly.

*Parlar piano* to speak in a low voice.

*Parlar pianissimo* to speak in a very low voice.

*Parlar dolce* to speak softly.

*Veder chiaro* to see clear.

*Tener alto* to esteem, to keep in high esteem.

The *highest degree possible* is expressed by the Superlative *without* the article, as:

*Quanto più presto* potrò as soon as I shall be able.

*Più celatamente che potevano* as secretly as they could.

N.B.—The following may also be added, which are used as well in the feminine (sing. and pl.), when required: *solo, sola, tutto, tutta, vero, mezzo, mezza.*

*Sola la fede lo può* faith alone can do it.

*Mi lo disse tutta tremante.*

She told so trembling from head to foot.

*Sono mezza morta* I am half dead.

2. In Italian sometimes the adjective is used instead of the *adverb*, if the idea expressed by the latter refers to the *substantive* rather than to the verb, as is shown above:

*Ha pagata cara la sua villania.*

He has paid dearly for his treachery.

*Andammo tranquilli a casa.*

We went home quietly.

Remark.—In Italian as in English there are a great number of *adverbial expressions* (*locuzioni avverbiali*), formed by the prepositions *di, a, da, fra, per* with substantives, adjectives, etc. We here add some of those most in use:

*Fuor di misura* } beyond measure, extremely.  
*Oltre misura* }

*A buon mercato* cheap.

*Da capo* from the beginning, once more.

*Di nascosto* secretly.

*A bocca* by word of mouth.

*Per* or *Di solito* usually.

*Da senno* in earnest.

*Per celia* or *per ischerzo* in fun.

*Credere di sì, di no* to think so, not to think so, etc.

3. The adverb may be used as a substantive, as

*il come*

*il dove*

*il quando*

*il prima*

*il dopo**il meno**il poi**il meglio**il più**il peggio.**Come lo avete fatto? — Il come non te lo dirò.*

How have you done it? — I will not tell you.

*Chi sa mai il dimani?*

Who knows what to-morrow may happen?

*Non cambierò il meglio per il peggio.*

I shall not change the better for the worse.

4. Very often the adverb is repeated for the sake of emphasis:

*adesso adesso**mai mai**pian piano**allora allora**or ora**più e più**assai assai**punto punto**sempre sempre.**lì lì*

*N.B.*—With a preposition it forms adverbial phrases:  
*combattere a corpo a corpo, leggere di quando in quando.*

### Negation.

1. The negative particle *not* is rendered by *non* and *precedes* the verb:

*Non voglio* I will not.

2. The negation is emphasized by the addition of the words *punto* at all; *nulla* or *niente* nothing; *neppure* not even, nor either; *già* scarcely, and *mica* not, which latter, though very frequently occurring in familiar conversation, especially in Northern Italy, is seldom used in writing. Each of the words here enumerated takes its place after the verb, which should always be preceded by *non*, as:

*Non credo questa nuova* I don't believe this news.*Non lo credo punto* I don't at all believe it.*Non lo crederò mai* I shall never believe it.*Non è mica una beffa* it is no mockery at all.*Non l'ho neppure veduto* I have not even seen him.

3. The simple particles *si* and *no* are sometimes rendered more emphatic by the addition of *ma* and *mai* (the French *mais*), as:

*Ma si* oh yes! *Mai no* oh no!

4. The verbs *negare* to deny, *temere* to fear, *dubitare* to doubt, have, as in English, the negation *non* in the second part of the clause only when this is

negative; therefore not as in French, where *ne* is used, even when the second part of the clause is negative<sup>1</sup>, as:

*Non nego ch'egli mi abbia avvertito.*

I do not deny that he has informed me.

*Temo che venga* I am afraid he will come.

*Temo che non venga* I am afraid he will not come.

*Non dubito che vinca la lite.*

I do not doubt that he will win the lawsuit.

*N.B.*—*Non dubitare* often corresponds to the English to be without fear, as: *non dubiti, Signore* never fear, sir! never mind, sir!

5. The double negation *nè* — *nè* neither — nor, requires *non* before the verb, as:

*Non voglio bere nè vino nè birra.*

I will drink neither wine nor beer.

Nor — *either* is generally translated *neanche*, as:

Nor I *either neanche io.* (Also: *neppure io, nemméno io.*)

6. *Si* and *no* contrasted:

*O sì o no che lui lo facesse.*

Whether he did it, or not.

*Or sì or no s'intendon le parole.*

Sometimes words are not well understood.

*Vado dal maestro un giorno sì, un giorno no.*

I go to my teacher every other day.

Contrary to English construction, *non* may be used:

1. After the comparative of *augmentation* or *diminution* (see Part II., Less. 8, p. 260, 1) in the *second* part of the sentence, if there is no negation in the *first*, as:

He is richer than I thought.

*Egli è più ricco ch'io non pensavo.*

2. If, on the contrary, the first part of the comparison is negative, no negation is required in the second, as:

*Egli non è più ricco ch'io pensava.*

He is not richer than I thought.

(Or *di quel che io pensava*, which would be quite as correct in both cases.)

<sup>1</sup> But now and then we find such sentences as:

*Non nego ch'egli non mi abbia avvertito.*

**N.B.**—*Non* is also used at the beginning of an interrogative clause, when an affirmative answer is expected:

*Non dimora qui il signor Villari? — Sissignore.*

Does Mr. Villari not live here. — Yes, sir.

On *più, meno, and assai*.

These adverbs are also used as *adjectives* with nouns, as:

*Più uomini; meno donne* more men; less women.

*Assai cavalli* many horses.

Preceded by the article, *più* and *meno* become a kind of *Superlative*, and the English nominative is then rendered by the *genitive* case. as:

*Il più degli uomini* most men.

*Assai* now means *very* or *much* (and not *enough* like the French «assez»). When used with a noun which is preceded by an *adjective*, it means *many* and should be followed by *di*, as:

*Assai di buone ragioni* many good reasons.

Without *di* means *very*, as:

*Delle ragioni assai buone* very good reasons.

*Avete dormito assai* you have slept much.

### Remarks.

*Già* is sometimes used as an adjective and means *ancient*, as:

*Il già (L'antico) palazzo del Doge. (Silvio Pellico.)*

The ancient palace of the Doge.

(*Poi* too, is sometimes used adjectively with the signification "the following, the latter," etc.)

### Traduzione. 96.

Speak frankly to me, if you wish me (*Conj.* 1. pers.) to give you (an) advice. I cannot exactly (*precisamente*) say that he is (*Conj.*) a swindler, but I have reasons (*motivo*) to fear that he cheats me. We do not deny that he has (*Cong.*) done us many favours, we only deny that he has a right to demand this sum. Such as cannot write straight, make use of a lined paper (*una falsariga*). I do not wish bottled wine, I wish a light home-grown wine (wine of the country) which does not cost much. Why do you speak in a low voice? If you wish others to understand what you say, you must speak louder. I cannot



sing so low, I should spoil my voice. Your brother offered (*refl.*) to sell me his books cheap, but I told him "No," because I know that he will be selling them secretly. Every honest man seeks to keep its name in high esteem. If you have rightly counted the money, you will have found that two shillings are missing. The foreigner at first looked fixedly at me, then he shook hands with me (*transl.*: he gave me the hand). Do you believe what he told you? Oh, no, I do not believe it at all. Have you broken my watch? Not I. He answered my letter promptly. We are afraid it will rain to-morrow, and we shall not be able (*potere*) to make our excursion. I shall give food (*tr.* to [*da*] eat) and drink (to [*da*] drink), but no money. You are cleverer than I thought. When we saw the thunderstorm approaching, we quickly returned home. Play this march once more! The king usually takes a walk at three o'clock. Many a word spoken in fun has caused great mischief. I am dead (*fem.*) beat. They (*fem.*) trembled as they (*fem.*) spoke (*tutte* . . .). I shall not tell you how (*Il come* . . .). He did not say where (*Il* . . .). They fought hand to hand (*a corpo* . . .). The doctor sees her every other day. Does not Mr. Mastacchi leave here?

### Reading Exercise. 97.

#### Il Miracolo delle noci.

. . . Oh! dovete dunque sapere che, in quel convento, c'era un nostro padre, il quale era un santo, e si chiamava il padre Macario. Un giorno d'inverno, passando per una viottola<sup>1</sup>, in un campo d'un nostro benefattore, uomo dabbene anche lui, il padre Macario vide questo benefattore, vicino a un suo gran noce; e quattro contadini, con le zappe<sup>2</sup> in aria che principiavano a scalzar la pianta<sup>3</sup>, per metterle le radici al sole. — Che fate voi a quella povera pianta<sup>4</sup>? domando il padre Macario. — Eh padre, son anni ed anni che la non mi vuole far noci, ed io ne faccio legna. — Lasciatela stare, disse il padre, sappiate che quest'anno la farà più noci che foglie. Il benefattore che sapeva chi era colui che aveva detta quella parola, ordinò subito ai lavoratori che gettassero di nuovo la terra sulle radici, e chiamato il padre che continuava la sua strada — padre Macario, gli disse, la metà della raccolta sarà per il convento. Si sparse la voce della predizione, e tutti correvano a guardare il noce. In fatti a primavera, fiori a bizzeffe<sup>5</sup> e, a suo tempo, noci a bizzeffe. Il buon benefattore non ebbe la consolazione di

1. Lane. 2. pickaxe. 3. to uncover the tree. 4. tree. 5. in abundance.

bacchiarle<sup>6</sup>; perchè andò, prima della raccolta, a ricevere il premio della sua carità. Ma il miracolo fu tanto più grande, come sentirete.

6. shake.

#### Dialogo.

Chi viveva una volta in un convento?

Che cosa vide un giorno?

Che cosa faceva fare il benefattore?

Che disse il padre Macario?

Che rispose il benefattore?

Che predisse il padre?

E allora che fece il benefattore e che promise al convento?

Si avverò la predizione?

Ma che avvenne frattanto del benefattore?

## Fourteenth Lesson.

### Prepositions.

In Less. 32, Part I., we saw that a very limited number of Italian prepositions simply govern the accusative case, or direct object, and that by far the greater part require another preposition after them. Over and above the true prepositions, there are a good many *prepositional locutions*—i.e., adverbs used with *di*, *a*, and *da*, or *adjectives* and *participles* used as prepositions. We now subjoin an alphabetical list of all these words with the prepositions governed by them. They are:

*A* } at, in, etc. See Less. 4, P. II.  
*ad* }

*accanto a* near. — *Accanto al muro* near the wall.

*allato a* beside. — *Sedevo allato a lui* I sat beside him.

*anzi* (obsolete) before. — *Anzi la festa* before the feast.

*Anzi* is very seldom used as a preposition; *avanti*, *innanzi*, and *dinanzi* are preferred.

*appo* near, in the eyes of (biblical style, obsolete). — *appo*

*Dio e appo gli uomini* before God and men.

*appresso*, see *presso*.

*avanti* before, occurs with *di* and also with *a*. — *Avanti di me*, before me; *avanti alla casa* before the house.

*Circa* towards, about, concerning, governs the *acc.* — *Circa la faccenda* concerning the matter. Seldom with *a*, as: *circa alla sua condotta* at to (concerning) his behaviour. *N.B.*—*In circa di* around.

*contro* (*contra*) against. — *Contro la verità* against truth. — Before personal pronouns also with *di*, as: *contro di me* against me, and seldom with *a*, as: *contro al destino* against fate. *N.B.*—*Contra* is less in use than *contro*.

*Da* from, at, by, since. See Less. 4, P. II.

*dattorno* (*d'attorno*) near, in the neighbourhood, takes *di* and *a*, as: *dattorno al (del) mio paese* in the neighbourhood of my village. *Lévamiti d'attorno!* Let me alone!

*davanti* before, governs the *acc.* by means of *di*, *a*, and (rarely) *da*, as: *davanti il, del, al* (seldom *dal*) *giùdice* before the justice (*davante* is obsolete).

*dentro* in, within, usually with the *accus.*, but also with *di* (before person. pron.) and *a*, as: *dentro di me* within me (my heart); *dentro al (il) mio cuore*.

*di* of; see Less. 4, P. II.

*dietro* behind, usually with *a*, as: *dietro alla casa* behind the house; seldom with the *acc.* or with *di* (with pers. pron.): *dietro di me* behind me.

*dinanzi* before; usually with *a*, as: *dinanzi al re* before the king. Sometimes with the *acc.* Frequently this word denotes preference, as: *lo amò dinanzi agli* (better: *più degli*) *altri suoi figli* he loved him better than his other children.

*dopo* after, behind. — Usually with the *acc.*, as: *dopo il re* after (behind) the king; also with *di* (pers. pron.), as: *dopo di Lei* after you; *dopo lei* after her. With *a* it signifies place, as: *dopo al re venivano i cortigiani* after (behind) the king came the courtiers. This distinction is not necessary; *dopo il re venivano i cortigiani* would be quite as well.

*Entro* in, within: sometimes with *a*, as: *entro a due mesi*, or *entro due mesi* within two months; better: *fra due mesi*.

*Fino* (also *sino* and joined with *in* = *infino*, *insino*; with *per* *perfino*, *persino* even), means till, until, and governs *a*, as: *fino alla città* as far as the town. — With *da* it signifies from, as: *fin da quel tempo* from that time. When used as an adverb, this word means even, as: *l'ho fino* (or *perfino*) *accolto in casa mia* I have even received him in my house. — *Fino* with the *accus.* is very rare.

*fra* (*infra*) between; among. — Usually with the *accus.*, as: *fra la casa ed il giardino* between the house and the garden. With *di* before person. pron., as: *dissero fra di loro* they said to each other. *Tra* is only another from of *fra*. *Fra due mesi*; *tra pochi giorni*.

*fuori* (seldom *fuora*, and obsol. *fuore*) out of, outside. — Usually with *di*, as: *fuori d'uso* out of use. (*Fuori!* is an exclamation frequently heard at the theatre, if an actor or singer is "encored.")

*Giusta* conformably, agreeably (*giusto* is obsolete), only with the *accus.*, as: *giusta la prescrizione* in conformity with (conformably to) the prescription.

*In* in. Only with the *accus.* (see Less. 4, Part I.). *In* is now and then coupled with *su* and in this case signifies *on*, *upon*, or *towards*, as: *in sulla tavola* on (upon) the table; *in sulla sera* towards the evening. With *da* it means *till*, *up to*, as: *da trenta in quaranta franchi* 30 to 40 francs; *da tre lire in su* from three francs upwards.

*incontro* (*incontra*) against, contrary to; opposite; as: *incontro al suo volere* contrary to his desire; *incontro al palazzo* opposite (to) the palace (better: *contro al suo volere*, *contro al palazzo*). — *Andare incontro a . . .* means: to go to meet somebody.

*infra*, see *fra*.

*innanzi* before (of time), usually with the *accus.* (*a* not excluded). Ex.: *innanzi (a) quel tempo* before that time. In all other significations it takes *a*, as: *l'amo innanzi ad ogni altro* I love him more than any other.

*intra*, see *tra*.

*Lungo* along, governs only the *acc.*, as: *lungo (a lungo) la spiaggia* along the shore.

*Oltre* (antiq. *oltra*) above, besides, usually with *a* and also with the *accus.*, as: *oltre a due mesi* more (longer) than two months; *oltre le sue forze* above his strength. — Seldom with *di*, as: *oltre di ciò* besides that. (*Oltre a ciò* is sometimes contracted: *oltracciò*)<sup>1</sup>.

*Per* for, though, governs only the *acc.* (see Less. 4, Part I.).

*presso* near, governs the *accus.*, as: *presso la chiesa* near the church. — Frequently also with *a*, as: *pressa alla città* near the town. — Seldom with *di* (bef. pers. pron.), as: *presso di me* near me. When meaning *about*, it requires *a*, as: *presso a 12000* about 12,000. *Appresso*, adverb, sometimes signifies *after*, as: *appresso la cena* after supper. — *A un di presso* is an Italianism and means *thereabout*, *near*, *almost*.

*Secondo* conformably, according to, governs only the *accus.*, as: *secondo la stagione* conformably to the season.

<sup>1</sup> As we have already stated, the first consonant of the *second* component of contracted prepositions, adverbs, etc., is usually doubled, thus: *oltre a ciò*, contr. *oltracciò*.



*senza* without, usually with the *accus.* alone, as: *senza danaro* without money. With pers. pron. it takes *di*, as: *senza di te* without thee.

*sopra* (*sovra*) on, upon, above, governs the *accus.*; rarely with *di* especially with personal pronouns and sometimes with *a*; as *scagliarsi sopra il nemico* to rush upon the enemy; *sopra il* or *al tetto* upon the roof; *sopra di me* above me; *sopra al monte* on the mountain.

*sotto* under, beneath, usually with the *acc.*: *sotto la tavola* under the table. Before pers. pron. also with *di*: *guardate sotto di voi* look beneath you. Sometimes with *a*, as: *sotto al tavolo*.

*su* (rarely *sur*) on, upon. — Usually with the *acc.* Before pers. pron. also with *di*, as: *su di me* upon me. (*Su* with *in*, see *In*, p. 305.)

*Tra*, see *fra*.

*Verso* towards, with the *acc.* — Before pers. pron. also with *di*, as: *verso di me* (or *verso me*) towards me.

*Note.*— *Adjectives and Participles* used as *Prepositions* all govern the *accusative*. Such are: *durante* during; *eccetto* except; *mediante* by means of; *nonostante* notwithstanding; *rasente* along, and *salvo*, except (the French *sauf*), as: *durante l'inverno* during the winter, *rasente il muro* along the wall, etc.

In order to help the student in correctly translating the English prepositions most in use, we give below an alphabetical list of them with their respective translations:

*At*, usually *a*: at dinner *a pranzo*; at school *a scuola*; at six o'clock *alle sei*; at Turin *a Torino*.

*By*, with the Passive voice, is translated by *da*, as: by my father *da mio padre*. By night *di notte*. Word by word *parola per parola*. By the bridge *presso il* (*vicino al*) *ponte*. By land or water *per mare e per terra*. Denoting a means, it is usually *con*, as: by force *con forza*; by practice *coll'esercizio*.

*In*, when speaking of a town, is usually *a*: in Paris *a Parigi*; in London *a Londra*. When speaking of a country it is always *in*, as in English. Ex.: in Spain *in Ispagna*.

*Into* is *in*, as: Put it into your pocket *mettételo in tasca*.

*On*, when meaning upon, is *su*, as: on the table *sulla tavola*; when meaning close to, it is likewise *su*, as: Frankfort on the Maine *Frankforte sul Meno*. Denoting time it is usually suppressed, as: on Monday *Lunedì*; on Tuesday *Martedì*. On which day? *Qual giorno?* Other phrases are: Go on! *avanti!* On my arrival *al mio*



*arrivo. On horseback a cavallo. On foot a piedi. On that condition con (a) questa condizione.*

*To*, when denoting a direction to a town, is *a*, to a country, *in*; as: I am going to Paris *vado a Parigi*. We are going to London *andiamo a Londra*. I am going to Spain, to America *vado in Ispagna, in America*. To a person's house is *da*, as: I am going to my aunt's *vado da mia zia*. I was at your house *io fui da voi* (also *a casa vostra*). *Da*, however, cannot be employed when the dwelling-place of the speaker is meant; it would be incorrect to say: *io fui da me* I was at home; it should be: *a casa mia*.

*With* is usually *con*, as: he came with me *egli venne con me*. Frequently it is translated *di*, especially after verbs and adjectives, as: satisfied with a little bread *contento d'un poco di pane*. Filled with gold and silver *pieno d'oro e d'argento*. To begin *with, cominciare con* or *da*. With me, with thee, with him *meco, teco, seco* (Latin *mecum, tecum, etc.*). In poetry also: *nosco, vosco* for: *con noi, con voi*.

#### Traduzione. 98.

I am writing to my brother. I am at my brother's. Are you going to the milliner's? We are going to meet our mother, who is coming back from [her] walk. Do you recollect (*di*) the promises you (made) gave me? I have been four years in Frankfort on the Maine. At the ball I found a gentleman whose acquaintance I had made in Rome. We are dressed according to the season. Amongst (*presso*) the Turks one may find very singular customs. We arrived in Venice by night. We do not fight against truth and right, but against wrong and calumny. By four o'clock in the afternoon, about (*all'incirca*) two hundred persons had arrived. The English poet Chatterton died in the prime of his life (*in verde età*). What will you do with so many books? Are you not satisfied with those you have? He began to sing an opera-tune in a loud voice. (In) This year we shall set out for America. How much have I to pay for these flowers? At your pleasure (*a piacere*). He said that he should get the situation sooner or later (*presto o tardi*). This day week (*Oggi a otto*) we shall have Easter. He sent one messenger after another. For God's sake (*Per l'amore di Dio*), stand out of the way! The books lay all pell-mell (*alla rinfusa*) on the sofa. From the 12th of July we shall be in the country. He was beside himself with joy. He has offended even his friends by his thoughtless words. This gentleman is said to dispose of (*transl.:*

according to what one says, this g. disposes of) considerable funds. Hoping that you will be satisfied with my consignment, and will soon favour me with (*di*) new commissions, I remain, Yours most respectfully (*transl.*: I am with all respect your most humble . . .).

### Reading Exercise. 99.

#### Continuazione del Miracolo delle noci.

Quel brav'uomo aveva lasciato un figliuolo di stampa<sup>1</sup> ben diversa. Or dunque, alla raccolta, il cercatore andò per riscuotere la metà<sup>2</sup> che era dovuta al convento; ma colui se ne fece nuovo<sup>3</sup> affatto ed ebbe la temerità di rispondere che non aveva mai sentito dire che i cappuccini sapessero far noci. Sapete ora cosa avvenne? Un giorno, (sentite questa) lo scapestrato<sup>4</sup> aveva invitato alcuni suoi amici dello stesso pelo, e gozzovigliando<sup>5</sup> raccontava la storia del noce e rideva dei frati. Que' giovinastri ebber voglia d'andar a vedere quello sterminato mucchio<sup>6</sup> di noci, e lui li mena su in granaio<sup>7</sup>. Ma sentite: apre l'uscio, va verso il cantuccio<sup>8</sup> dove era stato riposto<sup>9</sup> il gran mucchio, e mentre dice: guardate, guarda egli stesso e vede . . . che cosa? Un bel mucchio di foglie secche di noce. Fu un esempio questo? E il convento, invece di scapitare<sup>10</sup> ci guadagnò; perchè, dopo un così gran fatto, la cerca delle noci rendeva tanto, tanto, che un benefattore, mosso a compassione del povero cercatore, fece al convento la carità<sup>11</sup> d'un asino, che aiutasse a portare le noci a casa. E si faceva tant'olio, che ogni povero veniva a prenderne, secondo il suo bisogno; perchè noi siamo come il mare, che riceve acqua da tutte le parti e la torna<sup>12</sup> a distribuire a tutti i fiumi.

1. Stamp, character. 2. half 3. to feign, to ignore. 4. rascal. 5. to feast. 6. heap. 7. granary. 8. corner. 9. to put. 10. to lose credit. 11. to make a present. 12. again.

### Dialogo.

Che figliuolo aveva lasciato quel brav'uomo?  
Come si comportò egli e che disse al frate cercatore?  
Lo scapestrato chi aveva invitato un giorno?  
Che faceva e che raccontava?  
Che cosa desiderarono vedere quei giovinastri?  
E alla fine che cosa videro tutti?  
Ne derivò danno o guadagno al convento?  
Che cosa donò un benefattore al convento e perchè?  
Come sono i conventi al dire di fra Galdino?

## Fifteenth Lesson.

### Conjunctions.

The most important observations on this part of speech have been made in the First Part, Lesson 33. We now add some peculiarities in the use of the conjunctions:

1. **Affinchè** *so that*, expresses a final end:

*Affinchè non lo vedessero, si nascose.*

He concealed himself, so that they might not see him.

2. **Benchè** *although*, requires the Subjunctive:

*Benchè piova, partirò* I will start, although it rains.

3. **Che** governs the following verb in the Subjunctive mood:

(a) If the first part of the sentence expresses something *uncertain* or *doubtful*, thus after all words implying *fear, fancy, wonder, belief, hope, command, consent, prohibition, doubt, prayer*, etc., as:

*Dubito ch'egli dica la verità.*

I doubt whether he speaks the truth.

*Dicono che la guerra sia dichiarata.*

They say that war is declared.

*Voglio che vi andiate* I wish you to go there.

*Consento che lo faccia* I consent him to do it.

*Mi meraviglio che lui lo abbia detto.*

I am astonished he has said so.

N.B.—*Mi pregò di farlo* he asked me to do it.

(b) In expressions implying *entreaty, desire, or threat*, where in English the conjunction is usually omitted, as:

*Chiedo che mi dia una risposta.*

I request you to give me an answer.

*Bramo che tu venga subito.*

I wish you to come at once.

*Desidero che Dio ti benedica* May God bless you!

*Non voglio ch'egli sia introdotto.*

I will not have him introduced.

(*Che*, like *se*, is sometimes omitted, as: *dubitai, fosse effetto d'un nobile perturbamento* I thought [doubted whether] it was the effect of some noble emotion.)

(c) After the following impersonal verbs and impersonal expressions: *bisogna*, *basta*, *conviene*, *giova*; *è bene*, *è cosa ben fatta*, *è cosa utile*, *è necessario*, *fa duopo*, *man-car poco*, and the like:

*Bisogna che io parta* I must go.

*Basta che tu lo dica* if you say so, that is enough.

*Conviene che egli lo sappia.*

It is convenient for him to know it.

*È bene che non esca.*

It is good for him not to go out.

*Fa duopo che voi lavoriate.*

It is necessary for you to work.

*Poco mancò che io non lo perdesi.*

I nearly lost it.

N.B.—In the same way: *essere giusto*, *facile*, *possibile*, etc., *che faccia*, *dica*, *parta*, *sappia*, etc.

(d) On the contrary, *che* governs the Indicative Mood if something is represented as beyond all doubt, as:

*So ch'egli non era a casa.*

I know that he was not at home.

*Ho letto che la guerra è dichiarata.*

I have read that war is declared.

*Vedremo ch'egli è innocente.*

We shall see that he is innocent.

(e) Such is also the case when a *future action* is expressed, as:

*Sono persuaso ch'egli non lo farà.*

I am sure that he will not do it.

As already observed (First Part, Less. 33), Italian conjunctions are mostly *compounds* of *che* with other words. It, therefore, frequently occurs, especially in poetry, that the simple conjunction *che* is used instead of its compound, as:

*Che non rispondi?* Why (*perchè*) do you not answer?

*Chè 'l ciel gli diè favor.* (*Tasso*.)

Because (*perchè*) Heaven gave him grace.

*Rallentate il passo che vi possa seguire.*

Slacken your pace so that (*tanto che*) I may be able to follow you.

(f) Frequently *che* (with the *Indicat.*) occurs in sentences where this conjunction unites two *principal*

sentences, the second of which expresses a *consequence* of the first, as:

*Domándami francamente, ch'io ti risponderò.*

Ask me freely, and I shall answer you.

(g) Very often *che* is met with after a *substantive* denoting *time*, where the English idiom requires *that* or *when*, or where the conjunction is *omitted*, as:

*Il primo giorno che uscì.*

The first day (that, when) he went out.

(h) *Che* is idiomatically used immediately after a *participle*, which then agrees in gender and number with its complement, either following or understood, as:

*Detta che ebbe la parola* no sooner had he said the word.

*Trovata che l'avremo* (Boccaccio.)

As soon as we shall have found it (*viz.*: *la pietra* the stone).

Here *che* with the Participle is used instead of an *adverb* of time or manner, such as: *tosto che*, *subito che*, *appena che*, etc. (See Less. 23, P. II. On the Participle.)

*N.B.*—Combined with *non* («*non che*») this conjunction forms Italianisms which must be paraphrased with *far from*, *let alone*, *to say nothing of*, *not to mention that*, *much less*, etc.

*Non gli era stato detto cosa che potesse indurre augurio, non che sospetto di sciagura.* (Manzoni.)

He had been told nothing that could seem a foreboding, let alone an anticipation of misfortune.

*Non che pensare a trasgredire una tal legge, si pentiva anche dell'aver ciarlato.* (Manzoni.)

Far from thinking of disobeying a similar order, he even repented that he had spoken (of the matter).

4. *Perchè* is *interrogative* as well as *affirmative*. In the former case it is rendered by *why*<sup>1</sup>? in the latter by *because* or *for*. If the question be *direct*, *perchè*, of course, governs the Indicative Mood. Ex:

*Perchè avete scritto così male?*

Why have you written so badly?

*Perchè non aveva tempo* because I had no time.

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<sup>1</sup> The English *why*, when used as an *Interjection*, e.g.: *why! you do not mean to say so?* is either suppressed or rendered by *pure*, now and then by *come*, as: *Non vorrà pur dire che la sia così? Come? Ella si sente male? Why, you don't feel well?*



If, however, the *principal* sentence expresses a *doubt* or an *uncertainty*, *perchè*, in the *accessory* sentence, governs the Subjunctive mood, as:

*Non so perchè abbia detto ciò.*

I don't know why he has said so.

If *perchè* expresses the *reason* for anything, it should be translated *because*, *for*, *wherefore*, *as*, etc. Ex.:

*Non posso venire, perchè non ho tempo.*

I cannot come, for I have no time.

*Aprite la finestra, perchè fa troppo caldo nella stanza.*

Open the window, for it is too hot in the room.

Finally, *perchè* is rendered by *to* with the *Infinitive*. In such a case *perchè* governs the Subjunctive Mood, as:

*Quest'uomo è troppo onesto, perchè abbia potuto commettere una tale azione.*

This man is too honest to have committed such an action.

*Un abito fatto perchè duri a lungo.*

A coat made to last long.

5. **Poichè** *since*, *as*, generally opens the first of two connected sentences, to express a fact as a reason for something:

*Poichè così è destinato, rassegnamoci.*

Since it is fate, we must submit to it.

N.B.—The difference between *poichè* (French *puisque*) and *perchè* is, that *poichè* represents the reason as *already known*. It therefore governs the Indicative, as:

*Poichè questo è accaduto, non posso partire.*

As this (thing, circumstance, etc.) has happened, I cannot depart.

6. **Come** or **siccome**, over and above its original idea of *comparison*, occasionally expresses a *reason*, in which case it is translated *as*, *since*, or *because*, as:

*Come (Siccome) era stanchissimo, mi coricai alle 8.*

As (since) I was very tired, I went to bed at 8 o'clock.

7. **Se** if, expresses *condition* and governs the *Present*, if a *Present* or *Future tense* follows in the *accessory* sentence, as:

*Se infra otto giorni non vi guarisco, fatemi bruciare.*

If within a week I do not cure you, you may have me burnt.  
(Boccaccio.)

## Note.

*Non* — *se non* means *nothing* — *but*, as:

*Non vidi se non fiamme* I saw nothing but flames.

*Se non che* means: *what a pity that* . . ., as:

*Luci beate e liete, se non ch'el veder voi stesse v'è tolto!*

Your happy and joyful eyes! What a pity that you cannot see yourselves! (*Petrarca.*)

*Se* often means *whether*, as:

*Non so se sia innocente o colpevole quest'uomo.*

I don't know whether this man is innocent or guilty.

(The Subjunctive mood is used, because the innocence or guilt of the man is doubtful.)

8. *Quando*, denoting *time*, is the English *when*, and should not be mistaken for *quanto* how much, as:

*Quando è arrivato il generale?*

When did the general arrive?

*Perchè non vieni, quando ti chiamo?*

Why don't you come when I call you?

*Note.*—*Allorchè* denotes the time more exactly than *quando*, as: *allorchè era ammalato* when (at the very time) I was ill.

*Quando* — *quando* means *now* — *now*, as:

*Quando con trombe e quando con campane.*

Now with trumpets and now with bells (chime).

*Note.*—*Di quando in quando* means *from time to time*.<sup>1</sup>

9. *Quantunque* means *though*, *although*, with the Subjunctive following, although the Indicative is not excluded, as:

*Quantunque non mi abbia risposto.*

Though he has not answered me.

Whereas:

*Quantunque il re Agramante non abbonda di capitani.*

Although king A. has not an abundance of generals.

*Quantunque* is very seldom an adjective, but only in the *plur. femin.* and in this case means *how many times*, *how often*, etc., as:

*Quantunque volte meco pensai!*

How many times did I think . . .

<sup>1</sup> The expression *quando che* is quite out of use now. In its stead *qualora* or simply *quando* must be used.

10. **Mentre** (*mentre che*) *whilst*, denotes *time*, as:  
*Mentre (ch')egli era in Ispagna.*  
*Whilst he was in Spain.*

If the accessory idea of *comparison* between two objects or *actions* is added to the primitive idea of *contemporaneity*, *intanto che* is preferable to *mentre*, as:

*Intanto che egli era in Ispagna, suo fratello percorreva la Svizzera.*

*Whilst he was in Spain, his brother wandered about in Switzerland.*

*Note.*—*Mentre* is sometimes a *substantive* and should be rendered by *meanwhile*, as:

*In questo mentre mi fu detto.*  
*Meanwhile I was told.*

11. **Dunque** *thus, then, therefore, consequently, so*, refers to something preceding, as:

*Dunque non c'è da sperare pace?*  
*So (thus) we cannot hope for peace?*

*Note.*—In this case *dunque* always *begins* the phrase. When placed *after* the verb, it means: *but*, or is omitted, as: *va dunque fuor dei piedi!* go along! begone once for all! (This construction is very frequent).

12. **Però** *yet, however*, is better placed *after* the verb than before it, as:

*Mi fece molte promesse, vorrei però che mi desse una prova sicura delle sue intenzioni. (Cantù.)*

*He gave (made) me great promises, yet I wish he gave (would give) me a sure proof of his intentions.*

*Note.*—*Però* (*epperò*), sometimes replaces *perciò*, *therefore*, as:

*Ogni cosa perduta si può recuperare, ma la vita no; però (= perciò) ciascuno deve . . .*

*Everything may be recovered, except life; therefore everyone should . . .*

*Very seldom perciò, like però, means however, yet, etc.*

13. **Pure**, which is often pleonastically employed, means *but*, as:

*Vada pure but go! Please begone!*

*È pur troppo vero it is but too true.*

*Rarely pure means likewise or also, as:*

*Questo pure è vero that is likewise (also) true.*

*Tuo cognato pure vi era* your brother-in-law was there too.

From *pure* is formed *eppure* and yet, for ex.: *eppure si muove* (la terra)! and yet it moves (the earth)! (Galilei.)

Traduzione. 100.

I wish that you would go with me. What do they speak about (*Di che cosa*) in town? They say that (the) peace has been concluded in Paris. I do not doubt one instant that each of his words is the strictest truth. Scarcely had I received this news, when I at once departed. Although Socrates had not committed any crime, yet he was condemned to death. Seek the book, and when you have found it (comp. 1, *g*), bring it to me! We have willingly given him the sum he requested [from] us; yet on (*a*) condition that he should pay it back within three months. I have twice extricated him from difficulty, and yet he has the impudence to say that I have never done him any service. Why do you not take part in this enterprise? Because I know from (*per*) experience that such a business never succeeds. One must often punish children, in order that they may improve. I am fully convinced that your plan will succeed. I shall not even answer him, much less send him the money. As you do not want to speak, I cannot even give you any advice. (Do) write me from time to time, that I may know how you are. Being tired (*transl.*: as I was . . .) of his eternal reproaches, I took my hat and went away. If you do not come, I shall write [to] you. If the fortress of Silistria had been taken, the Oriental war (*la guerra d'Oriente*) would have come to a different end (*aver un altro ésito*). If you knew how much I love you, you would not doubt of my sincerity. If he would, he could come [along] with us. I do not know whether Goethe is a greater poet than Shakespeare. Christ was born at Bethlehem, when Herod reigned over (*in*) Judæa. Whilst you were sleeping, a thief has stolen your gold watch with its chain. Whilst (*mentre*) some (the ones) plunge into useless speculation, others merrily enjoy their lives. So you will not obey the wishes of your parents? You will, therefore, continue in your bad behaviour, whilst they are continually making sacrifices for your sustenance and your education? He does not write to me, therefore I cannot inform you of his actual circumstances. Be (but) gone, nothing will befall you (*dat.*) (*sarà fatto*). I allow him to do it. I must leave, but it is better for you not to go out. I nearly lost the train.

## Reading Exercise. 101.

## Il Capitano Lanfranco.

Il capitano Stefano Lanfranco poteva aver cinquant'anni o giù di lì. Era vestito di nero, alla foggia<sup>1</sup> dei nostri vecchi capitani di mare, e portava anch'egli ravvolto in due giri dintorno al collo il suo fazzoletto di seta nera, che celava intieramente la goletta della camicia, non lasciando scorgere nemmeno un filo bianco. Il bianco tuttavia si vedeva un poco più in su, in una lista di barba brizzolata<sup>2</sup>) che egli portava a mo' di soggolo<sup>3</sup> sotto il mento e sotto le mascelle, mentre la faccia avea rasa, come il più illustre dei Liguri<sup>4</sup>, navigatore al pari di lui. Rasa, dico, e non liscia, imperocchè la faccia del capitano Lanfranco era solcata alle tempie e ai lati della bocca da parecchie grinze, tanto più appariscenti quanto più l'aspetto era florido; le quali, insieme con due folte sopracciglie, si sforzavano invano<sup>5</sup> di conferirgli un'aria di ruvidezza; poichè sotto quelle sopracciglie apparivano due occhi cilestri impressi di bontà, e quelle grinze non soleano far solco che per accompagnare il più schietto riso del mondo e mostrare due file di bianchi e fortissimi denti, schierati in perfetta ordinanza.

*Anton Giulio Barrili.*<sup>6</sup>

1. According to the fashion. 2. greyish. 3. in the shape of a wimple. 4. Christopher Columbus. 5. vainly endeavoured. 6. a distinguished novelist born at Genoa in 1847 and died there in 1907.

## Dialogo.

Quanti anni poteva avere il capitano Lanfranco?

Come soleva vestirsi e che portava al collo?

Non vedevasi dunque nulla di bianco?

Portava egli la barba o no?

Da che cosa era solcata la faccia del Lanfranco?

Che aria si sforzavano di conferirgli quelle grinze?

Ma quali occhi apparivano sotto le sue folte sopracciglie?

Che specie di denti mostrava nel sorridere?

Chi scrisse questo bozzetto (*sketch*)?

## Sixteenth Lesson.

Complements of Verbs. *Complimenti dei Verbi.*

§ 1. Frequently the *verb* of a sentence requires another word whereby the sense is *completed*. In the phrase: *il ragazzo batte . . .* some other word is required, in order to complete the sense of the verb. This word



answering the questions *whom?* or *what?* is the *complement of the verb*, and generally stands in the *accusative case*. It is called *Complemento diretto* (direct object). In the sentence: *il ragazzo batte il cane*, the word *il cane* is the *complemento diretto* of *batte*. — Only *active verbs* need a direct object of this kind.

§ 2. Very frequently, however, the sense is not entirely completed by the addition of a word in the *accusative case*, and therefore a second object is requisite, usually appearing in the *dative case*. Thus in the sentence: *Carlo dà un libro*, the nearest and most important object (*un libro*) is already given, but nevertheless a second object is necessary, in order to complete the phrase. This second or *accessory* object is here, for instance, *a suo fratello*.

§ 3. Sometimes the Italian construction greatly differs from the English where the dative often *immediately* follows the verb — for instance, in the sentence:

Nom.	Dat.	Acc.
Charles	gives his brother	a book.

In Italian the *accusative case* (direct object): *un libro* precedes the *oblique case* (dative): *a suo fratello*. Thus:

Nom.	Dat.	Acc.
Carlo	dà uno scudo	a suo fratello.

§ 4. If the English verb has *two direct objects*, one of which is a *person*, the other always appears in the *accusative case* in Italian, and the *person* is added in the *dative*. Thus the sentence:

Charles teaches his brother the Italian language,  
is translated:

*Carlo insegna la lingua italiana a suo fratello.*

N.B.—1. If the direct object is a *verbal noun*, the Infinitive with *a* should be used.

*Insegno a leggere a mio fratello.*

I teach my brother reading.

2. If an *active verb* is accompanied by another *active verb* (usually the *Part. pres.*), each of them may have its own *direct complement*, as:

I saw him (1st object) beating his horse (2nd object).

*Lo vidi battere il suo cavallo.*

(The student should notice that in such a case the English *present participle* must be rendered by the Italian Infinitive Mood.)

§ 5. The construction of the two verbs *fare*, "to make," "to let" (*to cause* a thing to happen) and *lasciare*, "to let" (*to allow* a thing to happen or to be done) is of particular importance, as: I make you brush your coat — that is: I compel you to brush your coat — or: I allow you to brush your coat. Here three distinctions are to be made.

(a) If in a sentence which is constructed with *fare* and *lasciare* there is only **one** object, whether direct or indirect, the construction is as in English:

I made the physician come.

*Feci venire il medico.*

I let the bird fly away.

*Lasciai volar via l'uccello.*

I caused a letter to be written to my brother.

*Feci scrivere una lettera a mio fratello.*

(b) But if there are two objects, the question is whether the one which is governed by *fare* or *lasciare* is expressed by a pronoun and marks an active being. If this is the case, the dative is always employed, though the accusative is used in English:

I made him write a letter.

*Gli feci scrivere una lettera.*

I caused a letter to be written to him.

*Gli feci scrivere una lettera.*

The context will make the true meaning apparent, but if not, we may say in the second example:

*Feci scrivere una lettera diretta a lui* (addressed to him).

N.B.—The *pronoun-object* is always placed before the verbs *fare* and *lasciare*, and is never coupled with the following Infinitives. Ex.:

*Gli farò scrivere; lo farò venire, etc.*

(c) If in the phrase constructed with *fare* and *lasciare* there are two objects, and the active being is expressed by a *substantive*, it must generally be placed in the ablative case (with *da*).

I caused my brother to write a letter.

*Feci scrivere una lettera da mio fratello.*

I caused my mother to buy a book for the teacher (*f.*).  
*Feci comprare da mia madre un libro per la maestra.*

The dative may be used instead of the ablative if no misunderstanding can possibly arise. This construction is often used by writers.

*Fece agli schiavi battere il traditore.*

He ordered the traitor to be beaten by the slaves.

But one still says nowadays:

*Lasciate fare a me (Lasciatemi fare).* (French: *Laissez-moi faire.*) Let me do it.

### Remark.

It is a peculiarity of the Italian language that subjects and objects in the *Plural* are often used with verbs in the *Singular*, which then become a kind of impersonal verbs, not unlike those construed with the reflexive *si* (see Reflect. Verb, Part I. p. 114, 2). Ex.:

*Che imbrogli ci può essere?* (Manzoni.)

What impediments can there be?

*E poi mi tocca dei rimproveri e peggio.* (Manzoni.)

And then I meet with reproaches and still worse.

*Quanti conti s'ha da rendere!* (Manzoni.)

How many things one must account for!

*E poi, non ci sarà più altri impedimenti?* (Manzoni.)

Well, and there will be no more impediments?

*Sperava che oggi si sarebbe stati allegri insieme.* (Manzoni.)

I hoped that we should all be merry to-day.

### Inversion.

The members of a sentence are in general placed after the principal rule: the **governing word stands before the governed**. (Except the Personal Pronouns, see Part I., Less. 23). Thus the members of a regularly constructed sentence appear in the following order:

1. Nominative case (Subject).

2. Verb (Predicate).

3. Accusative case (Object, Direct Object, *complemento diretto*).

4. Dative or Genitive case (Indirect Objects, *complementi indiretti*).

This regular construction, however, is very seldom strictly observed. On the contrary, the Italian language arranges the members of a phrase with the greatest freedom, and there are so many deviations from the regular construction (called *Inversions*) that it is utterly impossible to fix any rule. *Euphony* and *distinctness* alone are the laws to be observed. The student may compare the following sentences:

A. Regular construction.

B. Inversion.

*Quelli che contribuirono al bene della patria.*

*Quelli che al bene della patria contribuirono.*

Those who had contributed to the welfare of their country.

*S'egli osò pure alzare la fronte audace di tempo in tempo.*

*Se l'audace fronte osò pure di tempo in tempo alzare.*

If even he dared to raise from time to time his audacious front. (See *N.B.* below.)

These inversions are not only found in poetical language, but also in simple Italian prose. For the student, however, it will be safest to follow the rules of regular construction, till by the practice of conversation and of reading good contemporary Italian authors he is enabled to employ inverted constructions.

*N.B.*—If in emphatic speech the accusative *precedes*, and the verb follows immediately, a personal pronoun should be added in order to avoid misconception, the accusative and nominative being alike in Italian; thus:

*Queste sette medaglie le troverò.*

As for those seven medals, I am sure to find them.

*La vostra paga l'avrete questa sera.*

As for your pay, you shall have it this evening.

### Traduzione. 102.

Does your brother teach (the) Italian to your sister, or your sister (to) your brother? He taught me reading (*Inf.*) and writing. The soldiers elected the sergeant [to be] their captain. He ordered his brother to do it. Have you ordered your footman to fetch the bread? I allowed the poor woman to take the wood. Let me do [it], sir! I shall make him understand (*intendere*) it! Why have you sent for (*far venire*) the tailor, if you will not let him make the coat? Has he ordered the soldiers to be shot (*fucilare*, actively)? No, he ordered the soldiers to shoot the spy. Did you see

the poor child fall? No, but I saw the workman take it up. Yesterday I saw my friend depart. I heard many gentlemen praise the painting. The lady heard her husband saying, that he would still depart to-day. Have you seen your brother painting (*Inf.*)? This is the count's portrait; he had it done by a clever painter. I told (*fare*) the servant to (post) carry the letter to the Post Office immediately, that it might be despatched (*Imperf. cong.*) in time. When I saw this tedious person coming, I ordered the doors to be locked. The money I have not received, but your letter has arrived. The merchants get (*far venire*) several goods from Italy. I heard the unhappy man praying God to end his misfortune.

### Reading Exercise. 103.

#### I lavori.

Quanto più la società s'avanza, più (*the more*) le arti crescono, ed i lavori si suddividono. Guai (*it would be bad*, lit. *woe!*) se l'istesso uomo avesse a lavorare la lana<sup>1</sup> finchè è ridotta<sup>2</sup> in una veste! Basterebbe appena un anno! Al contrario tu vedi il pastore allevare le pecore e tosarle<sup>3</sup>; quel vello<sup>4</sup> è dato al battilano<sup>5</sup> che l'ugne e lo batte: un ciompo<sup>6</sup> lo péttina e cardassa<sup>7</sup>; altri lo fila<sup>8</sup>; altri lo tinge, poi que' fili sono dall'orditore<sup>9</sup> disposti sovra l'orditoio<sup>10</sup>. Il falegname<sup>11</sup> e il tornitore<sup>12</sup> hanno già preparato il telaio<sup>13</sup>, i péttini, le calcole<sup>14</sup>, le cassidi<sup>15</sup>, il subbio<sup>16</sup>, la spola<sup>17</sup>, con cui il lanaiuolo<sup>18</sup> fabbrica la pezza del panno. Poi l'accimatore<sup>19</sup> ne agguaglia<sup>20</sup> i filamenti<sup>21</sup>: il gualchiere<sup>22</sup> lo purga ed apparecchia, facéndolo sodare<sup>23</sup> sotto lo strettoio<sup>24</sup>: altri lo piega, poi si dispone ne' magazzini, e va dal ritagliatore<sup>25</sup>, il quale lo vende al minuto<sup>26</sup> al sartore<sup>27</sup>, che te ne taglia una giubba<sup>28</sup> alla moda.

Supponi che un uomo solo dovesse fare degli spilli<sup>29</sup>. Avrebbe a scavar<sup>30</sup> i sassi<sup>31</sup> che contengono il rame<sup>32</sup>, separarlo dalle altre materie, mescolarlo<sup>33</sup> colla terra detta<sup>34</sup> giallamina<sup>35</sup> per dargli il colore dell'ottone<sup>36</sup>; poi arroven-

1. The wool. 2. wrought into . . . 3. shear them. 4. wool in fleece. 5. wool-carder. 6. dresser. 7. *cardassare* (better *cardare*) to card. 8. to spin. 9. weaver. 10. wool-weaver's loom. 11. joiner. 12. turner. 13. weaver's loom. 14. treadle. 15. the extracts of a weaver's loom. 16. weaver's beam. 17. bobbin, spindle. 18. wool-weaver. 19. tenter. 20. to make even. 21. filament, thread. 22. fuller. 23. to full. 24. fulling-mill. 25. retail merchant. 26. *ven-dere al minuto* to sell retail. 25. tailor. 28. a jacket. 29 pin. 30. to dig. 31. stone. 32. metal. 33. to mix. 34. so-called. 35. ochre. 36. brass.



tirlo<sup>37</sup>, bätterlo, passarlo per una filiera<sup>38</sup> in modo da renderlo tondo e sóttile, quindi tagliarlo a pezzetti; poi quanta pazienza per fare a ciascuno la punta, e peggio ancora il capocchio<sup>39</sup>! Quanti stimi<sup>40</sup> che un uomo ne finirebbe in un di? Venti sarebbe gala<sup>41</sup>: e poi, come fatti! Or bene, dividendo i lavori in modo che ciascuno attenda ad un'operazione distinta, dieci persone unite fanno in un giorno quarantotto mila spilli. Ciascuno occupandosi sempre della stessa cosa vi si perfeziona, e se ne possono comperare mille per 30 soldi. Quell'uomo, lavorando da solo, non guadagnerebbe<sup>42</sup> un soldo al giorno; questi dieci guadagnano meglio<sup>43</sup> d'uno scudo l'uno. *Cesare Cantù.*

37. *arroventire* to make red-hot. 38. *filiera*, a metal plate with holes in it to draw the wire through. 39. a pin's head. 40. *stimare* to think. 41. utmost. 42. *guadagnare* to earn. 43. *meglio*, here: more.

### Dialogo.

Che avviene quanto più la società s'avvanza?

Quanto tempo ci vorrebbe per far una veste di lana senza la suddivisione del lavoro?

Che fanno il pastore, il battilano, il ciompo e il filatore?

E che fanno il tintore, l'orditore e il lanaiuolo?

Che si suppone che dovesse fare un uomo solo?

Quante cose dovrebbe egli fare al rame prima di tagliarlo a pezzetti?

Quanti spilli arriverebbe a fare un uomo in un giorno?

E quanti invece ne producono dieci uomini in un giorno suddividendosi il lavoro?

Quanti spilli si possono comprare con trenta soldi?

## Seventeenth Lesson.

### Verbs requiring a different objective case in both languages.

In English a great many verbs require the accusative case, which in Italian govern the genitive or dative. We give below the most important deviations:

#### A. Verbs requiring the Dative Case in Italian.

*Equivalére a qcs.*<sup>1</sup> to be as much worth as . . . Ex.: *Dieci fiorini austriaci equivalevano a venticinque lire* ten Austrian florins were worth as much as twenty five lire.

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<sup>1</sup> *Qdn.* signifies *qualcheduno* somebody, *qcs.* = *qualchecosa* something.

*Insegnare a qdn.* to instruct, to teach: *Insegno a tua cugina a scrivere* I teach your cousin to write.

*Provvedere a qcs.*<sup>1</sup> to provide for: *Provvedete a' vostri bisogni* provide for your needs.

*Sopprimerire* or *bastare a qcs.* to suffice, etc.: *Non posso sopprimerire a tante spese* I am not able to bear so many expenses.

*Riflettere a qcs.* to reflect, think it over: *Rifletterò a questa faccenda* I shall think over this business, matter, etc.

*Sopravvivere a qdn.* so survive: *Non vorrei sopravvivere a mia moglie* I should not like to survive my wife.

*Toccare a qdn.* to concern: *Questo non tocca a me* that does not concern me, that is not my business.<sup>2</sup>

*Ubbidire (obbedire) a qdn.*<sup>3</sup> to obey: *Perchè non ubbidite a' vostri maestri?* Why do you not obey your teachers?

*N.B.*—*Adempire (adémpiere)* to fulfil (a promise, etc.), usually governs the *dative*, without excluding the *accusative*. Thus: *Adempirò ai (i) miei óbbighi* I shall fulfil my duties. — *Somigliare* or *rassomigliare* to resemble, sometimes governs the *accusative*, as: *rassomiglia un matto* he looks like a fool. If, however, the *accusative* might be mistaken for the *nominative*, this verb takes the *dative*, as: *il fratello rassomiglia allo zio*. — *Compiacersi* to be so kind as, prefers *di* before the *Infinitive*, as, *si compiaccia di udirmi* be so kind as to (please) hear me; but the *Infinitive without prep.* is also admissible: *si compiaccia udirmi*.

## B. Verbs governing the Ablative case in Italian.

*Allontanarsi da* to depart from, to leave, as: *Allontanátevi da questo luogo* leave this place.

*Andare da qdn.* to go to somebody's, for ex.: *Vado dal medico* I am going to the physician's.

*Astenersi da qcs.* to abstain: *Non posso astenermi dal ciarlare* I cannot help chatting.

*Cominciare da qcs.* to begin by (with) . . . Ex.: *Cominciate dal primo* begin by the first.

*Derivare da qcs.* to derive from . . . Ex.: *Non deriva questa voce dal greco?* Is not this word derived from the Greek?

*Dipendere da* to depend on. Ex.: *Non dipende da me* it does not depend on me.

*Dispensare (esonere) da qcs.* to release from . . . Ex.: *Dispensatemi da questo obbligo* release me from this duty.

<sup>1</sup> *Provvedere di qcs.* means: to provide with.

<sup>2</sup> When *toccare* means to touch, it governs the *accusative*, as has often been seen.

<sup>3</sup> Occasionally also *ubbidire qdn.*

*Dividere da* to separate from . . . Ex.: *Dio dividerà i buoni dai cattivi* God will separate the good from the wicked.  
*Guardare da* to take care lest, to shun, as: *Guardatevi da questa società* (do) shun this company, or avoid this company.  
*Liberare da* to free from, to deliver, etc., as: *Liberatemi da questo imbroglio* deliver me from this embarrassment.  
*Sbrigarsi (liberarsi) da qcs.* to get rid of . . . Ex.: *Mi sbrigherò da quella noiosa faccenda* I shall get rid of that tedious business.

*Smascellarsi da qcs.* to burst with . . . Ex.: *Tutti volevano smascellarsi dalle risa* all wanted to burst with laughter.

*N.B.*—A great many verbs with *da* are sometimes coupled with *di*, and *vice versa*. Generally the difference is very slight and often rather arbitrary, as we hinted when speaking of these prepositions (Less. 4, P. II.). Such verbs are: *giudicare* to judge, *preservare* to preserve, *provenire* to come from, *nascere* to originate, to spring from, *scacciare* to turn out, *tirare* to draw (of the wind), *uscire* to go out, *venire* to come from.

#### Traduzione. 104.

My "No" is worth as much as your "Yes." That concerns my brother, not me. There is nothing more painful [to see] than parents who survive their own children. Who teaches your sister Italian? I shall at any rate reflect on the proposal you made me. I have always provided for the wants of my family. Yesterday one of the workmen fell from the scaffold. Tell me why you do not get rid of friends that abuse of your goodness. At which part have you begun to (*a*) read? I should be very happy if I were released from this responsibility. I shall abstain from making (*Infin.*) any observation on your conduct. Are you provided with matches? The relations could not better provide for the education of the poor orphans. A just judge distinguishes the guilty (*pl.*) from the innocent. Most Italian words are derived from the Latin. All his faults (are) originated from his bad education. Who has taught you French? Mr. Brown, who will also teach my fellow-pupil. Do not speak any more, or he will burst with laughter.

#### C. Verbs that govern the Genitive Case in Italian.

*Di* is the preposition most in use after verbs. A great many of them take this preposition *elliptically*—*i.e.*, with the omission of the proper complement. Thus in the sentence: *raccontare di qualcheduno* to tell of anybody, the real *Complemento diretto*: *una storia, i casi, etc.*,

a history, adventures, is suppressed. Some verbs followed by *di* are *Reflective* or *Pronominal*, as: *pentirsi di qcs.*, to repent, and others have their *nearer* complement in the *accusative*, and the *farther* in the *genitive* case. Those most in use are<sup>1</sup>:

*Abbisognare* } *di qcs.* { to want. Ex.: *Abbisogno (Ho bisogno)*  
*Aver bisogno* } { *di tutto* I want all.

*Aver cura di* to take care of.

*Abbondare di qcs.* to abound. Ex.: *Il paese abonda di vino.*

*Abusare di qdn. or di qcs.* to abuse. Ex.: *Egli abusa di me or della mia bontà.*

*Accorgersi*<sup>2</sup> } *di qcs.* { to become aware of, to discover. Ex.:  
*Arvedersi* } { *Mi sono accorto della sua debolezza.*

*Adornare di* to adorn with. Ex.: *La camera era adornata di fiori* the room was adorned with flowers.

*Affliggersi di* to suffer for (be affected by). Ex.: *Si affligge di tutto* everything makes her suffer.

*Annoiarsi di qcs.* to annoy oneself, to be teased with. Ex.:  
*Mi sono annoiato del suo parlare* I could not stand his way of talking.

*Appagarsi*, see *contentarsi*.

*Arrossire di qcs.* to blush for. Ex.: *Egli arrossì del suo fare.*

*Burlarsi di qdn. or di qcs.* to laugh at, to mock. Ex.: *Io mi burlo della sua rabbia* I laugh at his rage.

*Cambiare di qcs.* to change. Ex.: *Ha cambiato di nome* he has changed his name.

*Caricare di* to load with. Ex.: *Caricarono il carro di legna* they loaded the cart with firewood.

*Colmare di* to load with. Ex.: *Lo colmarono di onori* they loaded him with honours.

*Contentarsi* to be satisfied. Ex.: *Mi contenterò di due franchi* I shall be satisfied with two francs.

N.B.—*Si contenti* (polite mode) often means: be so kind as to . . .

*Convenire di qcs.* to agree on . . . Ex.: *Abbiamo convenuto del prezzo.*

*Degnare* to *deign*. Ex.: *Egli non mi degnò d'una risposta* he did not deign to give me any answer.

*Diffidarsi di* to mistrust. Ex.: *Mi diffido di lui* I do not trust him.

*Discorrere di qcs.* to speak, to talk of . . . Ex.: *Discorremmo dello stato attuale del governo.*

<sup>1</sup> From now onwards we shall leave some of the Italian examples for the student to translate himself.

<sup>2</sup> *Scorgere* to perceive, governs the accus.



- Dubitare di qcs.* to doubt. Ex.: *Dúbito della sua veracità.*  
*Fidarsi di qdn.* or *di qcs.* to trust. Ex.: *Non mi fido di voi*  
 I do not trust you.  
*Giovarsi*, see *profittare*.  
*Godere di qcs.* to enjoy. Ex.: *Godo della Sua presenza* I am  
 glad to see you here (*lit.* I am glad of your presence).  
*Impadronirsi di qcs.* to seize, to take possession. Ex.: *Egli*  
*s'impadronì del governo.*  
*Incaricarsi di qcs.* to undertake. Ex.: *Non voglio incaricarmi*  
*di questa faccenda.*  
*Informarsi di qdn.* or *qcs.* to inquire after . . . Ex.: *M'in-*  
*formerò della sua salute.*  
*Lagnarsi* } *di qcs.* { to complain, to lament. Ex.: *Essi si*  
*Lamentarsi* } *lagnano della loro crudeltà.*  
*Mancare* to be in want of. Ex.: *Manco di tutto* I am in  
 want of everything.  
*Maravigliarsi (meravigliarsi) di qcs.* to wonder, to marvel.  
 Ex.: *Me ne maraviglio.*  
*Morire* to die of. Ex.: *Muoio di noia* I die of ennui.  
*Occuparsi* to occupy oneself. Ex.: *M'occupo di studi gram-*  
*maticali* I occupy myself with grammatical studies.  
*Parlare* to speak. Ex.: *Di che parlate?* What are you speak-  
 ing about?  
*Pentirsi di qcs.* to repent. Ex.: *Egli si pentirà della sua*  
*bugia.*  
*Profittare* (or *giovarsi*) *di qcs.* to make use, to profit. Ex.:  
*Profitterò della buona occasione.*  
*Ragionare* to speak of. Ex.: *Non ragioniam di lor* (Dante)  
 let us not speak of them.  
*Ricordarsi di qcs.* to remember, to recollect. Ex.: *Mi ricor-*  
*derò sempre della sua bontà.*  
*Ripentirsi* see *pentirsi*.  
*Temere* to fear, to be afraid of. Ex.: *Egli teme di cadere*  
 he is afraid he might fall.  
*Vivere* to live upon. Ex.: *Vive di pane ed acqua* he lives  
 upon bread and water.

### Traduzione. 105.

I always remember with joy the agreeable hours I have spent in the house of the Countess. He wondered at the levity of the young man. I would sooner doubt (of) my own existence than (of) the correctness of this principle. If you undertake this commission, you will surely repent of it. I met your brother, but he did not deign [to honour] me with a single look (*transl.*: not even with a look). With what do you occupy yourself the whole day? Just now I am occupied (*transl.*: I occupy myself) with a



translation of Lord Byron's 'Hebrew Melodies.' Welcome, my dear friend! I am very glad to see you. The official (*l'impiegato*) made a bad use (*abusare*) of his power, therefore the prince could not trust him any more. I was directly aware (*accorgersi*) of his intention, and blushed at so great an effrontery. Woe to the youth that derides (*burlarsi*) (the) old age! Approach (*avvicinarsi*) without fear, Miss (N.<sup>1</sup>)! His Majesty deigns (*degnarsi*) to hear your prayer. Austria abounds in natural wealth. We agreed on the place where we would talk (the matter over) of the matter. I profited by my brother's presence to inquire after some families I had known in Verona.

#### D. Verbs with more than one Object.

*Assistere qdn.* to assist somebody. Ex.: *Assiste gli ammalati.*  
*Assistere a qcs.* to be present at . . . Ex.: *Non posso assistere alle nozze.*

*Cambiare (cangiare, mutare) qcs.* to change (alter) something.  
 Ex.: *Abbiamo cambiato le condizioni* we have altered the conditions. *Bisogna che io mi cambi le calze e le scarpe.*

*Cambiare di parere* to change one's mind.

*Cercare qdn.*, also *di qdn.* to fetch, to go for, to look for somebody. Ex.: *Cerco di mio fratello* or *Cerco mio fratello.*

*Cercare di* (with *Infin.* follow.) to try. Ex.: *Egli cerca d'ingannar la gente* he tries to cheat the people.

*Convenire di qcs.*<sup>2</sup> (also *in qcs.*) to agree to. Ex.: *Abbiamo convenuto del prezzo* we agreed about the price.

*Convenire a qdn.* to be becoming. Ex.: *Non conviene ad una donna* it does not become a lady.

*Convenirsi con qcs* to seem, to look like . . . Ex.: *Non si conviene colla sua maniera d'agire* it does not look like his usual manner of doing things.

*Credere qcs* to believe something: *Non credo questa storia.*

*Credere a qdn.*<sup>3</sup> to believe anybody. Ex.: *Credete al vostro amico* believe your friend.

*Credere a qcs.* to believe in. Ex.: *Non credo agli spettri* I do not believe in ghosts.

N.B.—With an article of faith following, *in* is used, as:  
*Credi in Dio? Credi nella SS. Trinità?*

*Domandare (dimandare) qdn.* to call somebody: *Domandate il vostro amico.*

<sup>1</sup> In Italian *Signor, Signora, Signorina* do not require a person's name after them.

<sup>2</sup> *Convenire qdn.* means: to sue one at law.

<sup>3</sup> *Far credere a qdn.* means: to make one believe.

*Domandare a qdn.*<sup>1</sup> to ask about, to question: *domandare qdn.* Ex.: *Domandate a vostra madre; a chi domandate questo?*

*Domandare (Comandare) qcs.* to ask for something: *Domando una bottiglia di vino.*

*Domandare di qdn.* or *di qcs.* to inquire after. Ex.: *Domando del signor conte* I inquire after the Count. *Domando del prezzo.*<sup>2</sup>

*Fare regalo di* to make a present of. Ex.: *Mi ha fatto regalo di un orologio* he has given me a watch.

*Giocare a qcs.* to play at something: *Giochiamo alle carte* we play at cards.

*Giocare qcs.* to play for something: *Quanto giocheremo?*

(*Giocare* forms some Italianisms like: *Giocar di calcagna* to take to one's heels; *giocare di mani* to pilfer, to gripe, etc.)

*Impedire a qdn.* to hinder somebody. Ex.: *Non gli ho mai impedito di studiare.*

*Impedire qcs.* to hinder something: *La neve impediva il passaggio delle montagne.*

*Mancare* without complement (*verbo neutro*) means: to be wanting, as: *manca un fiorino* there is a florin wanting; *mancano due scellini* there are two shillings wanting.

*Mancare di qcs.* to fall short of something: *Mancano di viveri* they fall short of provisions.

*Mancare a qcs.* to fail in something: *Non mancherò mai al rispetto che vi devo* I shall never fail in the respect I owe you.

(Italianisms are: *sentirsi mancare* to feel giddy or fainting.)

N.B.—In the Italianism *manco male*, that is not bad, indeed! *manco* is not a verb, but an adverb = *meno*.

*Pensare a qdn.* or *a qcs.* to think of . . . Ex.: *Pensate a me* think of me (do not forget me).

*Perdonare a . . . (di)* to pardon a thing to a person. Ex.: *Mi perdonò (di) quello che gli avevo fatto* he pardoned me what I had done to him.

*Permettere a . . . di* to allow . . . Ex.: *Mi ha permesso di farlo* he has allowed me to do it.

*Rispondere a qdn.* to answer somebody. Ex.: *Gli risposi di no.*

*Rispondere a qcs.* to correspond with something: *Il risultato non rispose agli sforzi fatti* the result did not correspond with the efforts made.

<sup>1</sup> *Domandare qcs. a qdn.* is to inquire about something of somebody. The French *demandeur quelque chose à quelqu'un* is more correctly translated: *chiedere qcs. a qdn.*

<sup>2</sup> Or.: *domandare il prezzo.*

*Rispondere al pagamento* means: to pay in due time: *rispondersi* to agree, *corrispondere a qcs.* to correspond to, as: *questa voce italiana corrisponde all'inglese* this Italian word corresponds to the English.

*Servire qdn.* or *a qdn.* to serve somebody. Ex.: *Servo il (al) mio padrone* I serve my master.

*Servire di qcs.* to serve for something, to be good for . . . Ex.: *I baluardi servono di difesa* the bulwarks serve for (as) defence.

*Soddisfare a qdn.* or *a qcs.* to correspond, to answer. Ex.: *Non potrà soddisfare alla nostra aspettazione* he will not be able to answer our expectations.

*Soddisfare qdn.* to content. Ex.: *Soddisfece il padrone* he contented his master.

### Traduzione. 106.

Assist one another in (the) misfortune! Who has called me? I wished to ask you if you will play [on] the piano with me. Did you agree with your adversary on the conditions of the duel? Modesty becomes a young man. I shall by no means believe what he has told me; I shall ask my teacher about it. He asked me whether I would accompany him. At what do you generally play, at cards or at chess? Trust my friend; he will certainly not break (*mancare*) his word. Have you answered (to) the letter which the colonel wrote you? I serve my duke as a (*da*) faithful servant. What will all your exertions avail you? I no longer believe in any of you, you are all story-tellers (*bugiardo*). Do you play for money, gentlemen? After whom do you inquire? I inquire after the (*il signore*) Marquis. Do the gentlemen want beer or wine? Trust me, that I am your sincere friend, who always loved you (*voler bene*). Do you believe in Christ, our Saviour? I believe in God, the Creator of heaven and earth. I am very glad that I may (*di potere*) take part (*transl.*: assist) in this beautiful festival. This young man devotes himself passionately to the study of natural science. It is not my affair (does not become me) to exhort him. The result did not answer our expectations.

### Reading Exercise. 107.

#### Gioacchino Murat.

Questo fine<sup>1</sup> ebbe Gioacchino nel quarantesimo ottavo anno di vita, settimo di regno. Era nato in Cahors di genitori poveri e modesti; nel primo anno della rivoluzione di Francia, giovinetto appena, fu soldato ed amante di libertà,

1. He was shot in 1815.

ed, in breve tempo, ufficiale e colonnello. Valoroso e infaticabile in guerra, lo notò Bonaparte, e lo pose al suo fianco; fu generale, fu maresciallo, gran duca di Berg e re di Napoli. Mille trofei<sup>2</sup> raccolse (da secondo più che da capo) in Italia, Allemagna, Russia ed Egitto; era pietoso a' vinti, liberale a' prigionieri, e lo chiamavano l'Achille della Francia, perchè prode ed invulnerabile al pari dell'antico; ebbe il diadema quasi in dote della sorella di Bonaparte; lo perdè, per ignoranza di governo. Due volte fedele alla Francia, nell'anno 14, per provvido consiglio; nel 15, per insano. Ambizioso, indomabile, trattava con le arti della guerra la politica dello Stato. Grande nell'avversità, tollerandone il peso; non grande nelle fortune, perchè intemperato ed audace. Desideri da re, mente da soldato, cuore da amico. Decorosa persona, grato aspetto, mondizie troppe, e, più nei campi, che nella reggia. Per ciò vita varia, per virtù e fortuna, morte misera, animosa, compianta.

*Pietro Colletta*<sup>3</sup>.

2. Great honours. 3. Neapolitan historian, born 1773, died 1831.

### Dialogo.

Come finì Murat e quando?  
 Dov'era nato e in quale condizione?  
 Che fece egli giovinetto appena?  
 Perchè lo notò Bonaparte?  
 Quali cariche ebbe egli successivamente?  
 In quali paesi raccolse Murat grandi onori?  
 Come si diportava in guerra?  
 Chi sposò e che gli portò la moglie in dote?  
 Fu egli sempre fedele alla Francia?  
 Quale fu il suo carattere?  
 E quale il suo aspetto e la sua vita?

## Eighteenth Lesson.

### Neuter, Reflective, and Impersonal Verbs.

#### I. Neuter Verbs.

Neuter verbs which can *never* be used in an active sense are conjugated with the auxiliary *essere*, as *sono andato* (I have gone): *è caduto* (he has fallen). Exceptions are: *dormire* to sleep; *pranzare* and *desinare* to dine; *passeggiare* to take a walk; *sonnecchiare* to take a nap, to slumber, and *sternutare* to sneeze. These verbs form their compound tenses with *avere*.

This may be taken as a general rule: if the verb expresses a **state**, as *nascere*, *avvenire*, it takes **essere**; if an **action**, as *aspirare*, *dormire*, it takes *avere*.

We add a list of neuter verbs most in use, with their auxiliaries:

With *essere*:

*Accorrere* to run to  
*andare* to go  
*apparire* to appear (the sun, etc.)  
*appartenere* to belong  
*approdare* to go ashore, to land  
*arrivare* to arrive  
*avvenire* to succeed (of a fact, etc.)  
*ascendere* to ascend, go up.  
*Cadere* to fall  
*cessare* to cease<sup>1</sup> (see *avere*)  
*comparire* to appear  
*convenire* to agree  
*correre* to run (see *avere*)  
*costare* to cost (see *avere*)  
*crescere* to grow (see *avere*).  
*Dimorare* to dwell, live (see *avere*)  
*discendere* to get down  
*divenire* to become.  
*Entrare* to enter  
*errare* to make a mistake.  
*Fuggire* to flee (see *avere*).  
*Gelare* to be cold, to freeze  
*giungere* to join (see *avere*)  
*guarire* to heal (see *avere*).  
*Intervenire* to intervene  
*invecchiare* to grow old  
*ire* (obs.) to go.  
*Mancare* to be wanting  
*morire* to die (see *avere*).  
*Nascere* to be born  
*nafragare* to be shipwrecked.  
*Parere* to seem

*passare* to pass (see *avere*)  
*partire* to start, to depart (see *avere*)  
*perire* to perish  
*pervenire* to arrive  
*piacere* to please  
*procédere* to proceed  
*prorompere* to burst forth.  
*Restare* to stay  
*rimanere* to remain  
*risanare* to recover  
*ritornare* to return  
*riuscire* to succeed  
*rivenire* to come back.  
*Salire* to go up (see *avere*)  
*sbagliare* to make a mistake  
*scadere* to expire (of a term)  
*scappare* to escape  
*scendere* to descend, come down  
*scoppiare* to burst forth  
*scorrere* to elapse  
*sembrare* to seem  
*soggiacere* to be subdued (see *avere*)  
*sorgere* to spring out  
*sortire* to go out  
*spiacere* to displease  
*spirare* to expire, to die  
*spuntare* to appear, peep  
*succédere* to happen, follow  
*suonare* to strike, to resound (see *avere*).  
*Uscire* to go out.  
*Venire* to come  
*vivere* to live (see *avere*).

<sup>1</sup> See Remark 1, page 332.



With *avere*:

*Abbaiare* to bark  
*aderire* to adhere  
*ascendere* to ascend, go up  
*aspirare* to endeavour, to strive  
*assistere* to assist.<sup>1</sup>  
*Ballare* to dance.  
*Camminare* to walk  
*cedere* to yield<sup>2</sup>  
*cenare* to sup  
*cessare* to cease  
*contravvenire* to contravene  
*correre* to run  
*costare* to cost  
*crescere* to increase.  
*Danzare* to dance  
*degenerare* to degenerate (also with *essere*)  
*desinare* to dine  
*dimorare* to reside, to dwell  
*dormire* to sleep.  
*Fuggire* to shun, to avoid  
*Giungere* to add  
*godere* to rejoice  
*gridare* to cry out, scream  
*guarire* to cure (somebody).  
*Impallidire* to turn pale  
*incontrare* to meet.  
*Mangiare* to eat  
*mentire* to lie, to tell a falsehood

*morire* (obs.) to kill.  
*Nidificare* to nest  
*nuotare* to swim.  
*Partire* to divide  
*passare* to pass  
*passaggiare* to take a walk  
*piangere* to cry, to weep  
*pranzare* to dine.  
*Regnare* to reign  
*ridere* to laugh  
*ridire* to curse.  
*Salire* to get upon something  
*sbadigliare* to yawn  
*scendere* to descend, come down  
*scorrere* to peruse, to run through  
*seguire* to follow  
*soggiacere* to be subdued  
*sognare* to dream  
*sonnecchiare* }  
*sonneggiare* } to slumber  
*sternutare* to sneeze  
*s(u)onare* to play an instrument (see Remark 2).  
*Tacere* to be silent  
*tardare* to tarry  
*tossire* to cough.  
*Viaggiare* to travel  
*vivere* to live.

## Remarks.

1. Many of these verbs coupled with *avere* also admit of *essere*, but only in the 3rd pers. Sing. and Plur. When used with *avere*, they require an *Infinitive* following, which forms their *verbal complement*, as: *ha cessato d'importunarmi*, he has ceased to annoy me (annoying me). Used in this way, these verbs partake of the nature of the *active verb*, whilst used with *essere* they are really *neuter* and therefore admit

<sup>1</sup> Of course only when used *actively*, as: *ho sempre assistito quelli che avevano bisogno del mio soccorso* I have always assisted those who were in want of my assistance.

<sup>2</sup> We need not add that the *Passive voice* of *cedere* is formed with the auxiliary *essere*; as: *il territorio è stato ceduto* the territory has been given over.

of *no complement*, as: *la guerra è cessata* war is over, whereas: *la guerra ha cessato di devastare questi paesi* war has ceased to desolate these countries.

2. *Sonare*, when used of the *hour*, requires *essere*, as: *son sonate le 3* it has struck 3 o'clock. In the transitive sense, *avere* is employed, as: *chi ha sonato le campane* who has rung the bells?

3. We need scarcely say, that every one of these verbs, if used *actively*, requires *avere*, as: *ho viaggiato l'Italia* I have travelled all over Italy.

4. With many of these verbs the use of *avere* and *essere* is rather arbitrary. Yet in modern phraseology those denoting *weather* or *temperature of the air* prefer *avere*, as: *è piovuto* it has rained; *è nevicato* it has snowed, but better: *ha piovuto*, *ha nevicato*.

5. *Cominciare*, *dovere*, *finire*, *potere*, *volere* and some others if followed by an infinitive require *avere* when this infinitive is transitive, but *essere* otherwise:

*Son voluto uscire.*

*Ho voluto leggere la lettera.*

*Non è potuto partire.*

*Non ha potuto vederlo.*

*È cominciato a invecchiare.*

*Ha cominciato a scrivere un romanzo.*

6. About thirty verbs, among them:

*ascendere, discendere, scendere* *passare, trapassare*

*correre*

*salire*

*fuggire*

*saltare*

*montare, smontare*

take (a) *essere* when followed by a preposition governing a name of place, or otherwise expressing an object, and (b) *avere* when simply expressing that an action is being done:

*Sono corso sulla strada.*

*Ho corso un miglio.*

*Sono corso per vederla.*

*Ho corso e sono stanco.*

*Siamo saliti in cima.*

*Abbiamo salito il monte.*

*La domenica è passata.*

*Ho passato il ponte.*

7. *N.B.*—(a) *Mancare*, in the sense of “to fail to do a thing,” takes *avere*, in that of “not to be present” or “to fail to appear,” *essere*; (b) *Spirare* (*morire*), takes *essere*; *spirare* (*soffiare*), *avere*.

## II. Reflective Verbs.

As we have seen in the First Part, these verbs always require as their object one of the personal pronouns *mi*, *ti*, *si*, *ci*, *vi*. They form the compound tenses with *essere*, wherefore their *past part.* always agrees with the *Subject* in gender and number. *Ex.*:

These men have loved one another.

*Costoro si sono amati.*

These ladies have insulted one another.

*Queste signore si sono insultate.*

*N.B.*—With a great many pronominal or reflective verbs, the pronouns *mi*, *ti*, *si*, etc., are not *accusative*, but *dative* cases, answering the question *to whom?* With these verbs the Italians employ *avere* as well as *essere*. When not referring to an *accusative*, but to the *dative* case preceding, the past participle, though used with *essere*, is invariable. The student should compare:

1. *I figli si sono amati.*

The children have loved (whom? *acc.*) one another.

*I figli si sono (hanno) scritto.*

The children have written (*to whom? dat.*) to one another.

2. With the accusative (direct complement, object) preceding:

The children have given them (*i.e.*, the books, *acc.*) to one (*dat.*) another.

*I figli se (dat.) li (acc.) sono dati.*

In this sentence the past participle agrees with the preceding *li* (them—*i.e.*, the books), but not with *si*. The only difficulty here consists in the resemblance of the dative cases of the personal pronouns with the accusative, wherefore the student, if not quite sure whether the past part. agrees with its preceding complement, will do best to ask: *whom?* or *to whom?* In the sentence:

*I figli si sono pigliate le penne* the children have taken the pens (for themselves), it is necessary to observe<sup>1</sup>:

1. that the verb *pigliare* is here used as a *reciprocal* verb, whilst in English it is active, thus: *io mi piglio*, does not mean: *I take myself*, but: *I take something for me* (Ital. *mi*, *dat.*);
2. that *sono* replaces *hanno* have;
3. that (as will be seen hereafter in the rules on the past part.) the *partic. passato*, when used with *avere*, agrees with its *preceding* complement in *gender* and *number*, consequently *pigliate* with the preceding *le* (*i.e.*, *le penne*, fem. plur.);
4. that in English the dative *si* (for euphony *se*) is suppressed.

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<sup>1</sup> *I figli se le sono pigliate* is an Italianism corresponding to *The children have caught it—i.e.*, they have been chastised, they have been beaten.

## III. Impersonal Verbs.

By the use of the reflective *si*, the Italians form a great many expressions equivalent to the impersonal verbs. Such are:

*Si vede* one sees.

*Si dice* it is said.

*Si crederà* it will be believed, etc.

## Traduzione. 108.

At these cries all had run together, but the thieves had already fled. The good season has arrived, and I am preparing myself to spend some weeks in the country. That time is past (*transl.*: these times are past), dear friend; we have grown old and the world with us. The modern Romans are said (*Si dice che . . .*) to be much degenerated. Why have you blushed? Because it seemed to me as if I had (*di avere*) offended this gentleman. I have lately met your cousin; he is always in good humour, but I find that he has grown old. Honest men flee even the opportunity of doing evil. After having taken notice (*fut. pass.*) of this letter, please give it back to me. We danced until midnight, and it had (*pl.*) already struck two o'clock when we came home. This bill has expired. This fellow (man) had not ceased to importune me with his requests. I must confess to you that your behaviour has displeased me much. Did you like the music (has the music pleased you)? Not very much. Did this poet live in Germany or in France? I believe (*Mi pare*) in France. What has happened in my (*durante la mia*) absence? A small vessel has been shipwrecked. I have perused all the book, but I have not succeeded in finding the passage in question. I wanted to go out, but I could not. He began to write when he began to get into years. I am tired because I have run for a mile. We went up to the tower. I failed to tell you. I was not present at the meeting because when I remembered it the time had past.

## Reading Exercise. 109.

## L'Uomo.

O uomo, o del divin dito immortale

Ineffabil lavor, forma e ricetta<sup>1</sup>

Di spirto, e polve moribonda e frale<sup>2</sup>,

Chi può cantar le tue bellezze? Al petto

Manca la lena, e il verso non ascende

1. receptacle. 2. feeble.

«Tanto che arrivi all'alto mio concetto».  
 Fronte che guarda il ciel e al cielo tende;  
 Chioma, che sopra agli omeri<sup>3</sup> cadente  
 Or bionda or bruna il capo orna e difende;  
 Occhio, dall'alma interprete eloquente,  
 Senza cui non avria dardi e farètra<sup>4</sup>  
 Amor, nè l'ali, nè la faccia ardente;  
 Bocca dond'esce il riso, che penètra<sup>5</sup>  
 Dentro i cori, e l'accento si disserra,  
 Ch'or severo comanda or dolce impetra;  
 Mano, che tutto sente e tutto afferra,  
 E nell'arti incallisce<sup>6</sup>, e ardita e pronta  
 Cittadi innalza e opposti monti atterra;  
 Piede, su cui l'uman tronco si punta<sup>7</sup>  
 E parte e riede<sup>8</sup>, e or ratto ed or restio  
 Varca pianure, e gioghi aspri sormonta;  
 E tutta la persona entro il cuor mio  
 La maraviglia piove<sup>9</sup>, e mi favella  
 Di quell'alto saper che lo compio.  
 Tacevan d'amor rapiti intorno ad ella  
 La terra, il cielo; ed: Io, son'io, v'è sculto,  
 Delle create cose la più bella.

Vincenzo Monti<sup>10</sup>.

3. shoulders. 4. quiver. 5. *in prose* pénetra. 6. it grows callous. 7. props itself. 8. returns. 9. the astonishment pervades. 10. Born 1754, died 1828, distinguished poet and philologist, translator of Homer's Iliad.

## Nineteenth Lesson.

### Peculiarities of some Verbs.

Some verbs occur in Italianisms which in English must generally be periphrased with adverbs. Those most in use are:

1. *Andare* with the Gerundio following gives more emphasis to the verb. Thus: *cerco il mio cappello* means: I am looking for my hat, whereas *vo cercando il mio cappello* means: I am looking everywhere for my hat. — *Va bene* means: all right! If *va, vanno*, etc., is used before a participle, it gives more emphasis to the passive voice by adding the accessory idea of necessity, as: *così va fatto* thus it should be done. (That's the way to do it.) *Così va giuocato* that's how it should be played. *Queste due cose vanno unite* these two things must go together.



Notice the following Italianisms:

*Andare a cavallo* to go on horseback, ride.

*Andare a cercare* to seek, go seeking (things lost).

*Andare a chiamare* (*il medico, il padre, etc.*), to go for (the doctor, father, etc.).

*Andare a genio* to like, take a fancy.

*Andare a piedi* to go on foot, walk.

*Andare a prendere* (*acqua, libri, etc.*), to fetch (water, books, etc.).

*Andare in carrozza* to drive.

*Andare in collera* (*estasi*) to get into a passion (fall into ecstasies).

*Andar di bene in meglio* to get better and better.

*Andar di male in peggio* to get worse and worse.

*Andar dietro a* to follow.

*Andar per la mente* to be in one's mind.

*Andarsene* to go away.

Ex.: *Mia sorella ha perduto il suo anello nel giardino; andiamo a cercarlo.*

My sister lost her ring in the garden; we will seek it.

*Non c'è acqua in casa, va a prenderne.*

There is no water in the house, go and fetch some.

*Vada in carrozza, io anderò a piedi.*

You drive, and I shall walk.

*Questo è una cosa che non mi va a genio.*

That is a thing that I do not like.

*Me ne vado* I am going (I see that I must go).

2. *Avere*. Besides the idioms *aver caldo* (*freddo, fame, sete, sonno, ragione, torto, paura, fretta*), to be warm (cold, hungry, thirsty, sleepy, right, wrong, afraid, in a hurry) *avere* is used idiomatically in many other expressions, such as:

*Avere cura di* to be careful.

*Aver giudizio* to be sensible, to behave.

*Aver voglia di* to have a wish, to feel inclined to.

*Averla con* to be angry with.

*Aversela* a male, to take offence.

3. *Essere per . . .* means *to be about . . ., to be on the point of . . .*, or is periphrased with *directly, just now, etc.* Ex.: *E per cadere* he is on the point of falling. — *Essere a . . .* means *to be with Pres. Part. following*, as: *mia sorella è a ricamare* my sister is embroidering. — *Essere in procinto* (or *sul punto*) *di . . .* has the same meaning as *essere per . . .*, as: *sono in procinto d'andarvi* I am about to go there; I have a mind to go there.

Also: *Essere a mal termine* to be in a critical position.

*Essere da poco* to be worth little.

*Essere d'accordo* to agree.

*Essere in grado di* to be able (in a position) to.

*Essere in ritardo* to be late.

*Essere in (or di) partenza* to be (on the point of) starting.

*Essere per*

*Essere lì lì per* } See above *essere in procinto di*.

4. *Cominciare* with *con* before the Infinitive Mood means: at first or, as in Italian, *to begin with*. Ex.: *Egli cominciò con (col) dirmi* he told me at first, he began with telling me.

5. *Fare* besides the idioms *far bel tempo* (*cattivo tempo*) *far caldo* (*freddo, umido*) — to be nice weather, bad weather warm, cold, damp — forms several Italianisms, as: *farsi indietro* to step back; *farsi innanzi* to step forth; *far di cappello* to take off one's hat, to bow to a person; *fare (non fare) per uno, non fa per me*, that does not do, I do not like; *fare da sè* to do something alone; *far sì che . . .*, *far in modo (in guisa) che . . .* to do so (act in such a way) that . . .; *fare il soldato* to be a soldier; *fare da soldato* to play the soldier; *al fare del giorno* at daybreak; *sul far della notte* in the evening, at dusk (twilight); *cammin (strada) facendo* on the way, while wandering; *è un romanzo sul fare di quelli del Balzac* it is a novel like those of Balzac.

N.B.—*Far colazione* to breakfast.

6. *Mettersi a*, with the Infinitive following (French: *se mettre à*), as: *egli si mise a piangere* he began to weep.

7. *Sovvenire* (a gallicism) to recollect, can also be used as an impersonal verb in Italian, and requires in this case the English nominative as a dative case, as:

*Domandò a sè stesso, se ci fosse qualche uscita, e gli sovvenne subito di no. (Manzoni.)*

He asked himself whether there was another outlet, and he at once recollected that there was none.

8. *Stare* with *per* before the Infinitive means: *to be on the point*, as: *sto per partire* I am on the point of setting out. — Before the *Gerundio*, it represents an action as lasting, like the English pres. part., yet without being so frequently used: Ex.: *Sto lavorando* I am working.

N.B.—*Stare a . . .* conveys an idea of duration, as:

*Che i due stessero ad aspettare qualcheduno, era cosa troppo evidente. (Manzoni.)*

It was but too evident that those two were waiting for somebody.

Note the expressions:

*Stare (di casa)* to dwell; *stare (di salute)* to be (well or unwell); *stare in piedi* to stand; *stare seduto* to be sitting; *stare a sedere* to be seated; *stare quieto, persuaso, etc.* to be quiet, persuaded, etc.; *star bene* to be well (health), to suit (of clothes); *stare fermo* to be quiet; *stare fermo di mani* to be quiet with the hands; *stare a uno di* to be one's turn; *stare in visita da* to stay with (at so and so); *stare tra il sì e il no* to hesitate, be undecided.

9. *Stentare a* corresponds to the English adverbs *scarcely, hardly*. Ex.: *Stento a crederlo* I can hardly believe it.

*Un'umiltà affettata che stentava a collocarsi nei lineamenti duri di quella faccia. (Manzoni.)*

An affected humility which could scarcely express itself in the hard features of that face.

10. *Tardare a* (less frequently *di*), means *to tarry, to stay long*. Ex.: *Tarda a venire* he is long is coming.

11. *Toccare* (*lit.* to touch), to happen, with the dative of the person, often expresses a kind of external *necessity*, as:

*I tempi in cui gli era toccato di vivere. (Manzoni.)*  
The time in which it had fallen to his lot to live.

*Vorrei che la fosse toccata a voi. (Manzoni.)*  
I wish the thing had happened to you.

N.B.—*Tocca a me* it is my turn.

12. *Tornare a* with an Infinitive, means: to do something again, to repeat, as: *vi torno a dire* I tell you once more.

13. *Venire* with *a* before the Infinitive, expresses *motion* towards the place *where the speaker is*, as: *venite a trovarmi* come to see me; whereas *andare* denotes motion toward another person, as: *andai a trovarlo* I went to see him («*venni*», would here be incorrect). If used with the past participle, it marks an action as contemporaneous. Ex.: *Mi viene assicurato* they (just now) assure me. *Gli fu detto* he was told; *gli venne detto* he (that instant) was told. Before the *Gerundio*, it corresponds to *by and by*. Ex.: *Si venne accorgendo* by and by he perceived.

N.B.—*Venire*, with *a* and an Infinitive following, sometimes implies a *consequence* of another action, thus:

*Lecco viene in parte a trovarsi nel lago stesso, quando questo ingrossa. (Manzoni.)*

Lecco is (then) situated partly in the lake itself, when this latter is overflowing.

14. *Volere* with the Infinitive following has sometimes the meaning of a *Future*, as: *oh, non la vogliam finir bene!* (*Goldoni.*) Oh, that will not end well!

*Volere* with *ci* means: to be *needed*, to be *necessary*, as:

*Ci volle tutta la superiorità del Griso. (Manzoni.)*

The whole superiority of Griso was needed.

*Ci vuol altro!* That's of no avail! (= other means are needed.)

*Vuolsi* means: one says, they pretend:

*Vuolsi che sia morto.*

*N.B.*—*Volere bene a qualcheduno* to be fond of someone.

*Vole dire* to mean.

### Special Remarks on some English Verbs.

1. *To be able* is *potere*, when importing an *innate or external ability*, as: *potete rompere questo legno?* are you able to (can you) break this wood? When expressing some *ability acquired by learning or exercise* it is translated *sapere* (in English *to know*), as: *sa Ella nuotare* can you swim?

2. *To have*, with the *accusative* and *past participle* following, as: I shall have a *coat made*, is translated with *fare*. Ex.: *Mi farò fare un abito.*<sup>1</sup> The student should note that in this case the English *past part.* must be rendered by the Italian *Infinitive Mood*. The sentence *I have made a coat* is translated: *ho fatto un abito*.

Further examples:—He will have me put in prison, *vuol farmi mettere in prigione*. *Glielo farò sapere* I shall let you know (send you word). *Egli l'ha fatto assassinare* he has had (got) him murdered.

3. *To get* is also frequently translated with *fare*. As an enumeration of its different significations would lead us too far, we advise the student, whenever this word occurs, to periphrase it; for instance: have you got your money = have you received your money *ha Ella ricevuto (ottenuto) il suo danaro?* I can't get over this difficulty *non posso vincere* (to conquer, to overcome) *questa difficoltà*. We got home at 6 o'clock *arrivammo (giungemmo) a casa alle sei*, etc.

4. *To let* is *lasciare*. Ex.: *Lasciatemi entrare* let me (permit me to) enter. *To be let* (= hired) is *darsi in affitto* or *appigionarsi*. Ex.: This room is to be let *questa stanza si dà in affitto* or *appigionasi*.

5. *To make*, when meaning *to render*, should be trans-

<sup>1</sup> In French: *je me ferai faire un habit*.



lated with *réndere*, rather than with *fare*. Ex.: He makes (renders) me unhappy *mi rende (mi fa) infelice*.

6. *To be obliged*, etc. (*I must*, etc.) is, as we said before, *dovere* or (impers.) *bisognare*. The same meaning is expressed by *avere a (da)*, as:

*A tutti coloro ordina che abbiano a sgomberare il paese. (Manzoni.)*

On all these he lays his commands that they have to leave the country (= he bids them all leave, etc.).

(See also *Toccare*, p. 339, 11.)

7. *To hear* in the common sense of the word—i.e., to hear by chance, without one's will, by a simple and involuntary act of the organ of hearing—must be translated by *sentire*, *udire*, as: *non ho sentito (udito) nulla*. *Intendere* means hearing in the sense of understanding, it refers to the brains more than to the ear, as: *intendo quel che tu vuoi dire* I understand (I see) what you mean (are saying). — *Ascoltare* means to listen, to hear attentively.

8. *To bring*, if referring to portable matters is *portare* and more commonly *recare*, as: *recatemi la mia tabacchiera* bring me my snuffbox.<sup>1</sup> If speaking of persons or animals, it is rendered by *condurre* or *menare*; for inst.: bring (lead) the horse to the door *menate il cavallo alla porta*. Don't forget to bring your brother with you *non dimentichi di condurre suo fratello*.

9. *To drink* is *bere* if used of cold beverages in some quantity; as: *ho bevuto un bicchiere di birra* I have drunk a glass of beer. Of hot drinks, however, and in smaller quantities *prendere* is likewise in use (like the English *to take*, *to have*), as: *prendere del tè, del caffè* to take (drink) tea, coffee, etc. To drink in long draughts is *tracannare*, as: *tracannai un bicchier d'acqua*. (Silvio Pellico.)

#### Traduzione. 110.

Your cousin says everywhere that I (have) cheated him; tell him that I cannot suffer this calumny. I am about to write to him that I shall enter an action against him. When the children saw themselves discovered, they began to cry. The Flower Show (transl. exhibition of flowers) will soon be closed (*stare per chiudersi*). Be (*stare*) seated, Miss (N.), we shall take our tea at that table. Bring me tomorrow the book I lent you six months ago. Do not forget to

<sup>1</sup> *Recare* has a good many other meanings, for which we refer the pupil to the dictionary. *Recarsi* means to go to . . . as: *mi recai a Parigi* I went to Paris.



come to-morrow morning, and bring also your brother with you. Where have you got this nice coat made? I (have) bought it ready-made (*bell'e fatto*). The footman you procured me does not suit me. I have made you wait. I hope you will pardon (me) my incivility if I tell you that Countess N. did not let me depart sooner. He who does not know how to manage firearms should never take any into his hands when they are loaded (*cárico*). Can you speak Italian, sir? I know it only a little; if I knew it better, I could have got a good position in Italy. Charles, I should like to drink something, go and get (fetch) me a glass of beer. To (A) this man everybody should bow (take off his hat). I request you, my son, to listen to the counsels of your teachers and to act so as to satisfy them (so that they are contented with you). Do not let me wait (*tardare*) a long time for letters, and receive my parental blessings. I should always like to drive — I am going — why are you leaving? Because you are angry with me, all because I don't agree with your opinion. Do be quiet — Does it suit me? How are you in health? I like him. I did not mean that.

## 111.

The French would *scarcely* believe that their great emperor Napoleon had (*fosse*) died at St. Helena. How can you say that I am doing nothing? Do you not see that I am working the whole day? Whom do you expect? Your uncle? He won't be back this good while (*transl.* he will tarry to come), because he is at a meeting (*si è recato ad un convegno*). When I exposed to him (*gli esposi*) the dreadful consequences of his levity, he began to cry like a child. You begin by being insolent, and [yet] wish me to do something for you; you are a fool. The train is a long time in coming; something must have happened. What are you doing there behind the table? I am looking everywhere for my port-folio, but I cannot find it. I hear that my little cousin is very diligent at school; he is loved and praised by all his masters. "It must be done in this way," said the drunken man, *when he would* (*Gerund.*) jump over the ditch, and he fell into it. The husband of that woman is a joiner, and her son is a shoemaker. Where is your brother? He is in town and has [just] passed his examination. I got no answer to my first letter; a week afterwards I wrote him again and requested him to visit me in my country-seat (farm). Even (*Neanche*) the greatest riches cannot render the wise entirely happy.

## Reading Exercise. 112.

## I Giudizi altrui.

L'uomo superiore non fa caso<sup>1</sup> dei giudizi del mondo; egli ha in se stesso un giudice unico che è la sua coscienza.

Capirai però che per usare di questo diritto è d'uopo tenere molto alto il proprio senso morale. Per bastare a se stessi bisogna essere ricchi, e solo chi ha dovizie<sup>2</sup> d'alti sentimenti e di propositi generosi può fare a meno del plauso della folla.

Se tu vedi qualcuno che va in cerca della lode e della approvazione altrui, di' pure con certezza ch'ei si sente meschino<sup>3</sup>; potrà essere onesto, ma è senza dubbio debole.

Questa ricerca di plauso, questa vanità del successo, in fondo non è altro che povertà, insufficienza, impotenza.

Nel detto antico: virtù basta a se stessa, è racchiusa una profonda conoscenza dell'intelletto umano, che tanto più si appaga<sup>4</sup> quanto maggiormente si nutre di sè. L'importante è di non mettersi dalla parte del torto. Gl'insulti, la malignità, tutto è niente quando la ragione è nostra. La migliore riposta che si possa dare ad una parola bassa è un fatto magnanimo. Gli insulti appartengono a chi li dice od a chi li fa. Noi soli siamo i padroni delle nostre parole e dei nostri atti. Essere malcontenti e tormentati dalla condotta altrui è un affanno volgare. Il solo affanno che ti auguro di non provare mai è il malcontento di te stesso.

*Neera*<sup>5</sup>

1. does not care. 2. wealth. 3. petty, miserable. 4. is satisfied. 5. Pseudonym of Anna Radius, a distinguished Milanese authoress.

## Dialogo.

Di che cosa non si cura l'uomo superiore?

E per qual ragione?

Che bisogna fare però per usare di questo diritto?

Chi può bastare a se stesso?

E chi soltanto può fare a meno del plauso della folla?

Che dirai di chi va in cerca della lode altrui?

Qual cosa è in fondo la ricerca del plauso e della lode?

Che racchiudesi nel detto antico: virtù basta a se stessa?

Che importa sopra tutto di fare per aver sempre ragione?

Su chi ricadono sempre gl'insulti?

Di chi non bisogna mai essere malcontento?

## Twentieth Lesson.

### Moods. The Use of the Tenses.

The Italian language has, like the English, four moods—viz.:

1. the *Indicative*;
2. the *Subjunctive*;
3. the *Conditional*;
4. the *Imperative*.

#### I. The Indicative Mood.

This mood represents an action as *positive* and *beyond all doubt*. Italian writers are stricter than the English in the use of this mood, and therefore employ it also after conjunctions which usually govern the Subjunctive Mood. Ex.:

*So ch'egli è ammalato* I know that he is ill.

#### Use of the Tenses of the Indicative Mood.

§ 1. The *Present* represents an action as being just performed, and the state or condition as a lasting one. Thus: *io amo* I love, *io parlo* I speak, *egli dorme* he sleeps.

§ 2. It is also used

(a) With sentences of a general character:

*La patria è cara a ciasuno.*

Everybody loves his country.

*Chi va piano, va suno.*

Slow and sure wins the race.

(b) When quoting the words or opinions of an author, etc.:

*Dante lo dice* Dante says it.

*Il Petrarca dice in una delle sue poesie . . .*

Petrarca in one of his poems says . . .

§ 3. In animated language the *Present* is used instead of the *Passato*. The *Present* is then called *Historical Present*.

*Entro nella stanza, le finestre ne sono chiuse e sotto il letto trovo un uomo coperto di cenci.*

§ 4. In conversation the *Present* is occasionally

used for the *Future*, when a firm resolution is to be expressed, or a not accomplished fact is taken for certain, as:

*Torno subito* I shall be back at once.

*Che dirà il padre, quando sente* (or *sentirà*) . . . ?

What will the father say when he hears (will hear) . . . ?

*La posta non viene che domani.*

The post will not come until to-morrow.

§ 4. Sometimes the *Infinitive* is used instead of the *Present*, mostly in somewhat animated descriptions, as:

*Mezzora dappoi, ecco sridere le chiavi, la porta s'apre . . .*

Half an hour afterwards, I hear the keys rattle, the door opens . . .

§ 5. The *Perfect* appears as a *transitory tense*. It denotes that an action, though entirely accomplished, still continues in the *Present* by its *consequences*. Ex.:

*Io posseggo un libro.*

I possess a book (and therefore now have it).

For further remarks on this tense see § 8.

### Tenses of the *Past*.

§ 6. The use of these tenses (*Imperfect*, *Histor. Perfect*, *Perfect*, *Pluperfect* and *Histor. Pluperfect*) is somewhat difficult, as some of them are wanting in English. Let the student, therefore, well consider:

1. whether the action is complete *by itself*, or
2. whether it refers to *another* action. In this latter case let him further distinguish:

(a) whether both actions are performed *at the same time* or

(b) whether one is performed *after* the other;

3. whether an action, though *accomplished*, may still be considered as permanent by *the speaker*;

4. whether an action has been performed in the *presence* of the speaker, or whether it is only *related* to him.

### § 7. The *Imperfect*.

This tense is used:

1. In *descriptions* of character, manners, landscape, etc., and represents an action as *often repeated*. Ex.:

*La moglie del carceriere soleva portarmi il caffè mattina e dopo pranzo; la seguivano ordinariamente sua figlia ed i due figliuoli. Si rittravano poi colla madre e si rivoltavano a guardarmi dolcemente.*

2. When two actions are represented as being performed at, or as lasting during the same time:

*Gli uni giuocavano mentre gli altri ballavano.*

Some were playing whilst the others were dancing.

3. If one action is *interrupted* by another, the Imperfect denotes the action that was still going on when the other began. Ex.:

*Io pranzava* (lasting state) *allorchè egli entrò* (interruption).

I was dining when he entered.

*Lo sorpresi mentre egli scriveva.*

I surprised him when he was writing.

N.B.—The student will be sure to know what tense should be employed, if he takes the English *present participle* with the auxiliary *to be*. Thus in the first of the above sentences the verb *io pranzava* might be easily periphrased:

I was dining (*Imperf.*) when he entered (*Hist. Perf.*); but not:

I dined when he was entering.

In this case the pres. part. is a sure indication.

4. The *Imperfect* is used for all actions that do not immediately belong to the narrative, but are added by the speaker in order to express the *accessory circumstances* or his own meaning. Ex.:

*La ricordanza m'affliggeva e m'inteneriva. Ma pensai anche alla sorte di tanti amici miei e non seppi più giudicare con indulgenza alcuno dei miei avversarii. Iddio mi metteva ad una gran prova! Mio debito sarebbe stato di sostenerla con virtù. Non potei, non volli. La voluttà dell'odio mi piacque più del perdono: passai una notte d'inferno.*

Here *pensai, seppi, potei, volli, piacque, passai* state the principal facts, whilst *affliggeva, inteneriva, metteva* introduce explanations.

N.B.—1. The imperfect very often has the meaning of a conditional, for instance:

*Bisognaba che non lo dicessi.*

I ought not to have said it.



2. Sometimes it takes the place of (a) the past definite (*passato remoto*):

*La domenica dopo il pranzo si recava (recò) . . .*

On Sunday after dinner he called . . .

Or (b) the compound perfect (*passato prossimo*):

*La ragione, come dicevamo poco anzi, mai fu conosciuta.*

The reason why, as we have said before, never was known.

5. Moreover, the *Imperfect* is used where English often has the Imperfect *could* or *should*, as:

*Dovevate dirmelo subito.*

You should have told me so directly.

### § 8. The *Historical Perfect*.

It expresses actions *following* one another, as complete and independent. It is mainly the *historical* tense and therefore used:

1. To mark a time positively fixed, entirely elapsed, that has nothing to do with the time at present spoken of. Ex.:

*Fui a Roma l'anno scorso.*

I was at Rome last year.

*Partimmo il 20 Ottobre.*

We departed on the 20th of October.

*Dopo la morte d'Aristide, Cimone s'impadronì del governo.*

After the death of Aristides, Cimon made himself master of the government.

The two first of the above sentences express actions that are wholly unconnected with other actions preceding or following. *Io era a Roma* seems to require something more, for inst.: *quando mi giunse la vostra lettera* when I got your letter. Such is also the case with the second sentence. In the third the *Passato remoto* is used, because the action denoted by *s'impadronì* could by no means be a lasting one.

2. The *Histor. Perfect* is further used in *accessory* sentences beginning with one of the conjunctions *dacchè*, *quando*, *tostochè*, *dopochè*, because these conjunctions express the *beginning* or *end* of an action. Ex.:

*Tostochè Santippa scorse<sup>1</sup> i discépoli di Socrate, sciamò.*

As soon as Xantippe saw the disciples of S., she exclaimed.

<sup>1</sup> Some modern Italian authors often put this accent (') on

*Dacchè mi vide, mi porse la mano.*

As soon as he saw me, he held out his hand to me.

### § 9. The *Perfect*.

This tense implies *actions* or *events* already past, the consequences of which, however, may still be seen or felt in the present. Ex.:

*Ho perduto i miei figli.*

I have lost my children (= I have none at present).

*Ho rinunciato ai miei diritti.*

I have renounced my claims (= I am now without any).

Again, this tense expresses an action or state already past, but which took place at a period not yet expired. Such periods are: *to-day, this morning (evening), this week, this month, this year, this century*, etc. In this case, however, the *Hist. Perf.* may be used with equal propriety.

*Siete stato al teatro stasera?*

Have you been (were you) at the theater to-night?

*Non vi ho mai veduto quest'anno.*

I have never seen you this year.

### § 10. The *Pluperfect* and *Historical Pluperfect*.

These tenses are compounds of the *Imperfect* and *Hist. Perfect*, and are used in a similar way. The speaker considers himself to be in a time past, and the action or state expressed by the *Pluperfect* or *Histor. Pluperfect* appears *previous* to this time past.

If, therefore, something appears as an *historical* fact, or if the time is *positively fixed*, the *Histor. Pluperfect* should be used. Such is the case after adverbs and conjunctions denoting time, as: *tostochè, dacchè, appena, un giorno*, etc. Ex.:

*Tostochè **ebbi** terminato i miei affari, ripartii.*

As soon as I had finished my business, I set out again.

*Appena **ebbe** pronunziato questa voce, ch'egli se ne pentì.*

Scarcely had he uttered these words, when he repented (of them).

---

one of two words which would otherwise be written *alike*. In this case it indicates that ò has an *open* sound. Such are: *scòrsi* I perceived, *scòrsi* I ran through, *tòrre* to take away, *torre* tower, *còlto* (from *cogliere*), *colto* cultivated.

In both sentences the actions appear closely connected, the latter (*ripartii, pentì*) arising from the former and being of short duration.

When expressed by the *Pluperfect*, the actions do not appear so closely following one another; therefore this tense, like the *Imperfect*, is the *descriptive* tense and marks a *lasting state* and *frequent repetition* or *habit*. Ex.:

*Aveva già terminato i miei affari, quando ricevetti la vostra lettera.*

I had already finished my business when I got your letter.

*In campagna, quand' io aveva pranzato, facevo un giro (walk) d'un' ora.*

In the country, after having dined, I used to take a walk for an hour.

But:

*Un giorno che ebbi bene pranzato, feci un giro.*

In the former of the two last sentences, the action is represented as frequently repeated, even as a habit; whilst in the latter, it appears as a single incident that once happened: therefore the *Histor. Pluperfect*.

## Future Tenses.

§ 11. The *Future* is generally employed:

1. To denote events or actions still to come. Ex.:

*Carlo partirà domani. Vi scriverò fra poco.*

2. After the verb *si dice*, it is said, where in English the Infinitive Mood with *to* follows. Ex.:

The general is expected (to come still) to-day.

*Si dice che il generale arriverà oggi* (lit.: one says that the general will come to-day).

3. Sometimes the Future has the meaning of an *Imperative*, as:

*Padre e madre onorerai* thou shalt honour father and mother.

*Là, ci darem le mani* come, let us shake hands!

*N.B.*—A Future with the accessory idea of *compulsion* or *prohibition* is expressed by *avere da* (*a*) (see Less. 19, p. 341, 6), as:

*Questo matrimonio non s'ha da fare.* (*Manzoni.*)

This marriage must not (= shall not) be concluded.

*In quanto al mio onore, (Ella) ha da sapere che il custode ne son io. (Manzoni.)*

As to my honour, (*lit.*) you have to know that I am its guardian.

4. A Future *close at hand*, which in English is expressed by means of *to be about to . . .* or by one of the adverbs *soon, directly, immediately*, is rendered by *essere* or *stare* with *per* before the Infinitive, or phrased with *essere sul punto di . . .* or *essere in procinto di . . .* Ex.:

*Egli sta or è per morire* he will soon die (French: *il va mourir*).

*Io sono per dirvi* I am about to tell you.

*Sono sul punto (in procinto) d'andarvi.*

I shall go there directly.

5. The verb *volere* (see Less. 19, P. II.). This verb, over and above the idea of futurity, denotes the secondary idea of *disapproval*. Ex.:

*Così non vogliam far niente.*

In this way we shall not succeed.

§ 12. The *Comp. Future* marks an action that is to follow another future one, as:

*Quando avrò letto la lettera, ve la renderò.*

When I (shall) have read the letter, I'll give it back to you.

*Tostochè gli avrò scritto, io manderò la lettera alla posta.*

*Note.*—Very often the *compound Future* expresses nothing else but the *simple tense*, and, likewise, the *compound Conditional* nothing else but the *simple Conditional*, as:

*Continua nella tua mala condotta, e mi avrai spezzato il cuore.*

If you continue in your bad behaviour, you will break my heart.

This anomaly may be thus explained that, from their vivid imagination, the Italians represent the action or state expressed by the Future as already *completed*, so that the meaning of the above sentence is properly:

If you . . ., (the time will come when) you *will have broken* my heart.

*N.B.*—It is also used to express (*a*) a kind of doubt about what may happen:

*Lei dirà che io non ho ragione.*

You may say that I am wrong.

Or (b) a certitude about what has not happened:

*Chi dubiterà di crederlo se lui lo dice?*

Who will not believe it if he affirms it?

## II. The Conditional Mood

sometimes expresses *doubt* or *uncertainly*, as:

*È a casa?* Is he at home?

*Non saprei.* I can't tell you (*je ne saurais vous le dire*).

*Chi lo direbbe?* Who would ever have thought it?

*Dovrei conoscere questa signora.*

I ought to know (I think I know) this lady.

By a peculiar construction (an imitation of the Latin), the *Imperfect Indicative* is used instead of the "*Pluperfect Subjunctive*" in the subordinate clause, and in lieu of the "*Conditional*" in the principal sentence. Thus instead of:

*Se mi avesse interrogato, io gli avrei risposto.*

If he *had* asked me, I should *have* answered him,

we very often meet with:

*Se m'interrogava, io gli rispondeva.*

Less frequently the *Imperfect* alone is used in the subordinate clause, as:

*Se m'interrogava, gli avrei risposto.*

And very seldom the *principal* sentence alone is expressed with the *Imperfect Indic.*, as:

*E lo facea, ma'l re Sobrin lo tenne* (Ariosto 40, 36).

And he would have done it, but King S. withheld him.

*N.B.*—The compound conditional often takes the place of the English pluperfect to express actions that seem most likely to have taken place:

*Pare che lui sarebbe stato da un armaiolo a comprare una revoltella, prima di uccidersi.*

It seems that he had been at a gunmaker's to buy a revolver before committing suicide.

## III. The Imperative Mood.

In this both languages show no want of conformity. If, as with *Ella*, you, the third person singular is required, it should be taken from the Subjunctive Mood, as:



*Mi dia un bicchiere d'acqua.*

Please give me a glass of water.

N.B.—1. The four verbs *avere*, *essere*, *sapere* and *volere* form their second person Pl. of the *Imperative* with the second person Pl. of the *Subjunctive*. Thus:

*Abbiate pazienza!* Be patient! *Siate gentile!* Be kind!

*Sappiate vincere le vostre male inclinazioni!*

*Crediate* (also *Credete*) *che ho ragione io.*

2. If an affirmative Imperative is followed by a negative one, the negation *nè* with the *Infinitive* following may be used instead of *e non*. Thus:

*Scappa, galantuomo, nè guardar indietro!*

Run away, man, and don't look behind you!

3. If the command does not assume an immediate action, the *Future* is used instead:

*Tu prenderai la lettera, e l'imposterai.*

You will take and post the letter.

*Amerai il prossimo tuo come te stesso.*

Thou shalt love thy neighbour as thyself.

### Traduzione. 113.

Dante Alighieri, the author of the majestic epic poem (*epopéa*): 'Hell, Purgatory and Heaven,' is not only the father of the Italian language (*itala favella*), but also one of the greatest poets that the world ever saw (*Subj.*). His immortal poem gave birth to (*transl.* from his immortal poem went forth) those wonderful creations (*figure di*) Francesca da Rimini, Pia dei Tolomei, and the horrible Myrrha (*Mirra*), to whom (*Plur.*) the genius of Adelaide Ristori inspired [a] new life in our days. Dante was at once a poet and a warrior, like Camoens, the author of the *Lusiade*, and Cervantes, the author of *Don Quixote* (*del Don Chisciotte*). His *terzinas* have ever since been the pride of Italy, and though they drew upon him the hatred of his contemporaries, yet they crowned with immortal laurels the head of the king of poets. — Torquato Tasso, the poet of 'Jerusalem Delivered,' lived at the court of Alfonso of Este, to whom he dedicated his beautiful poem. A few days before his death he was to be crowned at the Capitol as the (*quale*) first of Italian poets, but, alas! the laurel which the Pope sent to the dying poet came only in time to adorn his coffin. Tasso's stanzas breathe a harmony that even (*anche*) the best translation cannot render.

## 114.

My country has been ungrateful towards me, although I have rendered her the greatest services. The king has done me the greatest injustice; he has deprived me of my whole fortune, and has even robbed (*privato*) me [of] both my faithful servants. I have been obliged to flee, in order to preserve my life, which was seriously threatened. What should I have done? You ought to have suffered every injury before you (*piuttosto che* with Infinitive following) rebelled against (*venir meno*) the greatness of your house. When you were persecuted, you might have retired (yourself); it would have been better to be poor and obscure than to attack (*volger le armi contro*) your own country. Even in poverty and exile your glory would not have been lost. — By their pride the Tyrians had incurred the wrath of the great king Sesostris, who then reigned over Egypt, and had conquered many kingdoms. The riches they had earned by their commerce, and the strong position of their town, situated on the sea, had rendered this nation very overbearing. They had refused to pay the tribute Sesostris had imposed on them; they had sent troops to his brother, who at his return would have killed him in the midst of the joys of a great festival (*banchetto*). No sooner did Sesostris know this (*transl.* as soon as . . .), [than] he proposed to humble their pride and to ruin their whole maritime commerce.

## Reading Exercise. 115.

## I Crociati a Gerusalemme.

Ali ha ciascuno al core ed ali al piede,  
 Nè del suo ratto andar però s'accorge:  
 Ma quando il sol gli aridi campi fiede<sup>1</sup>  
 Con raggi assai ferventi, e in alto sorge,  
 Ecco apparir Gerusalem si vede,  
 Ecco additar Gerusalem si scorge;  
 Ecco da mille voci unitamente  
 Gerusalemme salutar si sente.

Così di naviganti audace stuolo<sup>2</sup>,  
 Che mova a ricercar estranio lido  
 E in mar dubbioso e sotto ignoto polo  
 Provi l'onde fallaci e 'l vento infido,  
 S'alfin discopre il desiato suolo,  
 Il saluta da lunge in lieto grido;  
 E l'uno all'altro il mostra, e intanto oblia  
 La noia e 'l mal della passata via.

1. *for* ferisce *it* wounds, here *it* burns. 2. crowd, troop.

Al gran piacer che quella prima vista  
 Dolcemente spirò nell'altrui petto,  
 Alta contrizion successe, mista  
 Di timoroso e reverente affetto:  
 Osano appena d'innalzar la vista  
 Vèr la città, di Cristo albergo<sup>3</sup> eletto,  
 Dove morì, dove sepolto fue,  
 Dove poi rivestì le membra sue<sup>4</sup>.

Sommessi accenti e tacite parole,  
 Rotti singulti e flebili sospiri  
 Della gente che in un s'allegra e duole<sup>5</sup>;  
 Fan che per l'aria un mormorio s'aggiri,  
 Qual nelle folte selve udir si suole,  
 S'avvien che tra le fronde il vento spiri;  
 O quale infra gli scogli e presso ai lidi  
 Sibila il mar percosso in rauchi stridi.

*Torquato Tasso*<sup>6</sup>.

3. sojourn. 4. where He resuscitated. 5. who laugh and weep at one time. 6. One of the greatest Italian poets, born 1544, died 1595.

## Twenty-first Lesson.

### IV. Sequence of Tenses.

The student will have noticed that in Italian the Subjunctive Mood is much oftener employed than in English, and that its use presents some difficulty. Further observations are to be made concerning the *Tenses* of the verb in the subordinate clause.

*Rule I.*<sup>1</sup> If the verb of the *principal* sentence is in the *Present* or *Future*, the verb of the *subordinate* clause should either be in the *Present* or the *Perfect* (of either the *Indicative* or *Subjunctive*, accordingly), as:

*Scrive che parte domani da Roma.*

He writes that he departs to-morrow from Rome.

*Conoscete qualcuno che sappia farlo?*

Do you know anybody that will be able to do it?

*Gli dirò che tu desideri vederlo.*

I shall tell him that you wish to see him.

*Aspetterò finchè mio padre sia uscito.*

I shall wait till my father is gone out.

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<sup>1</sup> Rules I. and II. are the same as in French.

*Rule II.* If the verb of the *principal* sentence stands in the *Imperfect*, *Conditional*, *Histor. Perfect*, *Perfect*, *Pluperfect* or *Histor. Pluperfect*, the verb of the *accessory sentence* should follow in the *Imperfect* or the *Passato* of the *Subjunctive* or *Indicative*, accordingly, as:

*Lo fece senza ch'io lo sapessi.*

He did it without my knowing it.<sup>1</sup>

*Gli scrissi che lo aspettavo per la fine del mese.*

I wrote him that I expected him by the end of the month.

*Non avevo pensato ch'Ella gli avesse scritto.*

I did not think that you had written him.

*Io temeva ch'egli lo facesse.*

I was afraid he would do it.

*Vorrei ch'egli venisse* I wish he would come.

*L'ho avvertito che la casa era venduta.*

I (have) informed him that the house was sold.

*Rule III.* The *Perfect* is followed by the *Present* if the subordinate sentence expresses a *present* action or *state*, and by the *Past* if the accessory action or *state* appears to be *past*. Ex.:

*Iddio ci ha dato la ragione affinché ce ne serviamo.*

God has given us reason that we may make use of it.

*Ho sempre detto che voi non vi eravate stati.*

I have always said that you were not there.

*N.B.*—It must be distinctly understood that here also the *actual* time decides which tense should be used. Thus it may happen that the *Present* of the principal sentence is followed by the *Imperf. Subj.* in the accessory sentence, as: *temo ch'egli non mi capisse* I am afraid (I fear) he did not understand me. *Non nego che ciò non potesse contribuire alla di lui riputazione* I do not deny that this circumstance could not contribute to his renown. Likewise the *Conditional Mood* may be followed by the *Present Subj.*, as: *si crederebbe che non abbiamo fatto il nostro dovere* one might think that we have not done our duty.

## V. The Subjunctive Mood.

Any action or state that does not appear to be a *fact*, but is represented as *possible* or *uncertain*, besides, *consequences* resulting from any *sentiment* or *thought*, should be expressed by the *Subjunctive Mood*. In

<sup>1</sup> Liter.: without *that I knew it*.

Italian, this mood, which is very seldom used in English, is strictly observed, still more so than in French, and is one of the greatest beauties of the language, as it serves to modify the idea far more than is usual with the English Subjunctive. This is also the reason why the English verbs *could*, *would*, *should*, *may*, *might*, *must*, etc., are usually omitted and their meaning rendered by the Italian Subjunctive. The student who is acquainted with the French language will find a great analogy between both idioms, and will seldom be mistaken in using the Italian Subjunctive in cases where he would employ the French *Subjunctive*.

Thus the Subjunctive occurs:

1. After verbs implying *command*, *desire*, etc., as: *volere*, *pretendere*, *desiderare* *bramare* (to wish eagerly), *chiedere*, *esigere*, *comandare*, *proibire*, and often after the *Imperative Mood*. Ex.:

*Chiedo ch'egli m'ubbidisca.*

I desire that he obey me.

*Egli voleva ch'io gli dicessi la verità.*

He wished me to tell him the truth.

*Ditegli che venga* tell him to come.

*Mi dica dov'egli sia* (or *è*) tell me where he is.

2. After verbs expressing *doubt*, *denial*, etc., as; *negare*, *dubitare* *essere incerto*, etc.; in which case the English *whether* is rendered by *che*. Ex.:

*Dubito che suo fratello venga.*

I doubt whether your brother will come.

*Nego che mio figlio abbia fatto ciò.*

I deny that my son has done that.

Sometimes, and especially in poetry, *che* is omitted before the Subj. Mood, as in English. Ex.:

*Temendo no'l mio dir gli fusse (fosse) grave. (Dante.)*

Fearing lest my words offend him.

*Se* too, is very frequently omitted in *exclamatory* sentences, as:

*(Se) Almeno si trovassero libri a buon prezzo.*

If at least there were some cheap books to be found.

As we hinted before, *che* is sometimes found with the *Indicative Mood*, where *and* is used in English between two *principal* sentences, as:



*Domándami francamente ch'io ti risponderò senza soggezione.*

Ask me freely, and I shall answer you sincerely.

3. After all verbs implying *belief, opinion, etc.*, when the action of the subordinate sentence appears somewhat *uncertain*, as:

*Credo che mio fratello sia partito.*

I believe that my brother has departed.

*Mi pare ch'egli non abbia voglia di studiare.*

It seems to me that he has no mind to learn.

*Pretese che mi fossi divertito assai.*

He pretended I had enjoyed myself perfectly.

*Remarks.*—1. If, however, the accessory sentence represents the action as *beyond all doubt*, the *Indicative* should, of course, be used, as:

*Credimi che ti amo* believe me that I love you.

*L'assicuro che sto perfettamente bene.*

I assure you that I am quite well.

2. As the *Future* has no *Subjunctive Mood*, the verb of the subordinate sentence, when expressing a future action or state, appears in the *Future Indicative*, but may also be put in the *Present Subjunctive*, as:

*Non credo che verrà or che venga domani.*

I do not think that he will come to-morrow.

4. After verbs denoting *fear, complaint, sorrow, astonishment, rapture, etc.*, as: *temere, aver paura, tremare* (to tremble), *essere sorpreso, rapito, maravigliarsi, rallegrarsi, rincrescere, etc.* *Ex.*:

*Temo che piova* I am afraid it will rain.

*Mi maraviglio ch'egli non sia ancora giunto.*

I am surprised that he has not yet arrived.

5. After *impersonal* verbs like *bisogna, conviene, importa, basta, è meglio*, and likewise after *è* when forming *adverbial expressions*, like *è peccato*, it is a pity, *è possibile, è naturale, è giusto, non è vero, etc.* *Ex.*:

*Bisogna ch'egli venga domani.*

He must come to-morrow.

*Basta che mi dica una parola.*

(*lit.* It is sufficient that he tell me one word.) If he'll only tell me one word.

*È peccato che non sia venuta ieri.*

It is a pity that you did not come yesterday.

6. In *relative clauses* beginning with *il quale*, *che*, *dove* (*ove*), *donde* (*onde*), and depending on *principal sentences* implying *expectation*, *purpose*, *choice*, etc. Ex.:

*Prenderò qualcuno che conosca bene la strada.*

I shall take someone who knows the street well.

*Scelga un alloggio dove (Ella) possa stare più tranquilla.*

Choose lodgings where you may live more at your ease.

If, however, the relative sentence expresses something *certain*, its verb appears in the Indicative, as:

*Mostratemi la casa dove sta il conte B.*

Show me the house where Count B. lives.

7. Moreover, the Subjunctive is used after the Superlative<sup>1</sup>, after *il primo*, *l'ultimo*, *único*, *solo*, *nessuno*, *niente*, and a few others, as:

*Tu sei l'unico amico di cui possa fidarmi.*

You are the only friend on whom I can depend.

*Questa è una delle ultime lettere che abbia scritte San Páolo.*

This is one of the last letters St. Paul wrote.

N.B.—Here also the Indicative Mood may be used, when the action is represented as quite certain or as an *historical fact*, as:

*Nerone è il primo imperatore che ha perseguitato i cristiani.*

Nero was the first emperor who persecuted the Christians.

8. Finally, the *Subjunctive* is used, as in English, after all *adverbs* and *pronouns* that denote something *vague* or *indistinct*, as:

*Chiunque sia non voglio vederlo.*

Whoever it be, I won't see him.

*Qualunque sia la tua sorte.*

Whatever be your fate.

9. An *absolute Subjunctive Mood* is found in sentences denoting *desire*, *permission*, *invitation*, *apprehensive questions*, and *anger*, as:

*Volesse Iddio! Heaven grant!*

*Venga pure! Do but come!*

*Favorisca entrare! Please walk in!*

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<sup>1</sup> After the Superlative of an *adverb*, on the contrary, the Indicative is used. Ex.: *Ci vado più spesso che posso* I go there as often as I can.

*Fosse mai egli quel tremendo tiranno?*

Should he indeed be that terrible tyrant?

*Ma che<sup>1</sup> non possano mai vivere in pace queste due creature! (Goldoni.)*

Cannot these two creatures live in peace!

### Traduzione. 116.

The means of communication are so developed now-a-days that one can everywhere get to know what passes in the world. (The) Christian love requires (*volere*) that one should love one's neighbour as oneself. I have long since (*transl.* It is already long time that I . . .) informed your brother that the gentleman, with whom he was in connection, has not a good reputation, and I wonder that he has not broken off his connection with him. Napoleon implored on his death-bed that his bones should be brought back to Paris. The laws require (*vogliono*) that by his wisdom and moderation one man should conduce to the happiness of many, but not that many men should serve to flatter the pride and effeminacy of a single one. (The) Providence has allowed that the barbarians (should destroy) destroyed the Roman empire, and thus revenged the conquered universe. It is enough that you are poor; I shall provide for you. I should be sorry (*m'increscerebbe*) if you departed without bidding me farewell. Nobody was found that would kill Marius. (The) laws forbid to injure one's neighbour. Every father wishes that his children should be obedient, should learn in school and make their way in the world. I am glad that you (have) carried the lawsuit; I have indeed never been afraid that it would not turn out in favour of (*avere esito favorevole per*) you. Send me a servant who knows how to serve (wait) at table. Name any master to me whose instruction is as useful as that of (the) experience. (The) youth is the only time of life when (the) man may easily correct himself. (The) man is the only being that destroys himself in a state of absolute liberty. I should like to find a book that could serve me as a guide in my travels. (The) Don Quixote of Miguel (*Michele*) de Cervantes Saavedra is the finest book that (the) humour (*umorismo*) ever inspired to (the) genius. Espronceda, Zorrilla, Núñez de Arce, Ruíz Aguilera, Becquer, and Campoamor are the greatest poets that modern Spain can boast (*gloriarsi*) of.

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<sup>1</sup> Such optative sentences are sometimes introduced with: *ma che*, instead of: *che*.

## 117.

"My body," said (the) Marshal (of) Biron to his judges, "has no vein that has not bled for you." Victor Emanuel the Second was the first Italian king who was interred in Rome. The Bible is the best book (which) one can read. Rome possesses the richest libraries in the world (which are in the world). It is a shame that among this people there is still so much superstition; it were time to root it out. [It] is time to go home, for it begins to rain. [It] is evident that Greece could not defend herself any longer, so much had she then decayed. Do you think he will execute your orders? I do not think he will do so (*transl.* it). [It] is sufficient to (*transl.* that you . . .) tell (him so) it him. [It] is a pity that you did not come with us, you would have had much pleasure. Are you sure (*E ella sicura*) that it is so late? I am sure it is already 12 o'clock. The contemporaries of Columbus did not know that there was still a fourth part of the world to discover. The Americans were convinced that Columbus and his companions knew how to produce thunder and lightning. I doubt whether riches can give happiness. That is the most amusing book I have ever read. They say that the last war had been long planned. Believe me that I did it only for your sake (*per amor Suo*).

### § 10. Conjunctions that govern the *Subjunctive*.

The Italian language has a great many conjunctions that require the Subjunctive Mood after them. We here give those most in use:

<i>Benchè</i>	}	though, although	<i>Purchè</i>	}	provided
<i>Abbenchè</i>			<i>Solamente che</i>		
<i>Sebbene</i>			<i>Solo che</i>		
<i>Quantunque</i>			<i>Posto che</i>	}	suppose that
<i>Tuttochè</i>			<i>Supposto che</i>		
<i>Non ostante che</i>	}		<i>Dato che</i>		still before
<i>Malgrado che</i>			<i>Anzi che</i>		
<i>Avvegna che</i>			<i>Finchè</i> <sup>1</sup>	}	till
<i>Ancorchè</i>			<i>Sinchè</i> <sup>1</sup>		
<i>Quand'anche</i>			<i>Fintantochè</i>	}	in case
<i>Acciocchè</i>	}	so that . . .	<i>(In) caso che</i>		
<i>Affinchè</i>			<i>Posto il caso che</i>	}	that . . .

<sup>1</sup> These words may also be followed by the Indicative, if the sentence relates to a bygone time. Ex.: *Combattemmo finchè potemmo* we fought as long as we could.

*Non che* not as if . . . , not as      *Senza che* without . . .  
 though                                      *A meno che* unless.

*Supposto ch'egli l'abbia fatto* suppose he has done it.

*Quand'anche non l'avessi detto.*

Even if I had not said so.

*Benchè me l'abbia promesso.*

Though he has promised it to me.

*Supposto che questo racconto sia vero.*

Provided this tale be true.

*Affinchè voi lo sappiate* that you may know it.

*Senza ch'io ci pensassi* without my thinking of it.<sup>1</sup>

*Purchè me lo dia* he will but give it me.

*In caso ch'egli muoia* in case he should die.

*Non vogliam fargli del male, purchè abbia giudizio.*  
 (Manzoni.)

We will not do him any harm, provided he be reasonable.

11. Frequently in the subordinate sentence the simple conjunction *che* replaces its compound, in order to avoid repetition. Ex.:

*Benchè egli mi abbia detto ia verità, e che io gli creda perfettamente.*

Though he have told me the truth, and though I perfectly believe him.

*Note.*—*Chè* loses its accent when written *separately*. Thus: *fantantochè* but: *fino a tanto che*. If, however, *che* is used instead of *perchè*, it is written *with* the accent.

*E inutile mi scriviate, chè già non vi credo.*

## 118.

I can't depend on your words, unless you make me a formal promise. This impudent fellow has not ceased to annoy me with his letters, though he knew I was not able to do anything for him. A thoughtless man does not draw any advantage from his studies, in spite of the time spent upon them; in the same manner a great many persons continue to be (*restare*) ignorant, though they have travelled through the most civilized countries. I shall pay a visit to your uncle before he departs. Our cousin is very rich; in case he dies (should die) without children, his fortune will fall to us. I cannot pardon you, unless you have freely confessed your faults and given

<sup>1</sup> If in English the *pres. partic.* is found after one of these conjunctions, it should always be rendered by the *Subjunctive*.



me the promise to amend your behaviour. Provided he give me the slightest notice of his state, I will no longer complain of his silence. Wait till we come! I shall wait till you have done. My brother-in-law will come to-day if he is not prevented.

### Traduzioni promiscue. 119.

We don't deny that you are right, but we doubt whether (*che*) you will gain your cause. I am afraid he will not keep his word, though I do not doubt (that) he has had the best intentions. Your father does not doubt (that) you will take all possible pains to answer his expectations. I don't deny (that) you have written to me, but I could not answer you, because I was ill [*transl. by (per)reason of illness*]. May God grant that my presentiment may be fulfilled! This great man died at a very advanced age; may he rest (*riposare*) in peace! He hid himself, because he was afraid he would be detained by force. Whoever stands must take care that he does not fall. The Mussulmans don't deny that Jesus is a great prophet, but they deny him to be the Son of God. In case you cannot come, inform me in order that I may not wait in vain for you. Is the (*Signor*) Doctor at home? Yes, enter, if you please, into this room and take a seat.

### 120.

A big cheesemonger who had the habit (*il vezzo*) of talking (*Infin.* with *dì*) to (*fra*) himself, one day went on his mare to town. The weather was very hot, and he was [*tr. had thirst*] thirsty. Near the road he perceived a cherry-tree hanging full (*cárico*) of ripe cherries. He had a desire (*voglia*, f.) to eat some of them, though in general he was not very fond of cherries. In order to get up at the fruit, he placed himself upright (*in piedi*) in the saddle. The cherry-tree stood in the middle of a large thorn-hedge. The good man, looking round about him, admired the patience of his mare. 'I should be in a nice predicament,' thought he, 'if now somebody should cry: "Gee up!" to my horse.' Unfortunately he pronounced the word so loud that the mare began to go at a trot, and left the cheesemonger in the midst of the thorns.

### 121.

Anaxamenes saved, by a device, his native town, from (a) great danger. The inhabitants of Lampsacus (*Lánsaco*) had always taken the part of Darius against Alexander. After having conquered Darius, Alexander, full of anger, prepared to (*andava*) take dreadful vengeance

on (*di*) the Lampsacenians. Anaxamenes, who had been Alexander's teacher, went to meet him, with the intention to prevent, if it were possible, the destruction of Lampsacus. Alexander, hearing of this design, turned round to his army and swore by all the gods he would do just the contrary of (that) what Anaxamenes should demand (*Impf. Subj.*). Informed of this oath, Anaxamenes presented himself to Alexander, and was, as usually, kindly received. Being asked by the king, what news he brought, and what he had (*essere*) resolved to do, he said: "I come, o invincible (*invittissimo*) king, to beg thee, (that) thou mightst order Lampsacus to be\* destroyed from the summit to its very foundations (*infino dalle fondamenta*), and every house [to be] plundered (*Infin.*), that thou mightst respect (*aver riguardo a . . .*) neither temples, nor men, nor women, nor age, but destroy all with fire and sword (*mettere a ferro e fuoco*)!" It is said (*si dice*) that Alexander, surprised by this device and bound by his oath, generously pardoned the Lampsacenians.

### Reading Exercise. 122.

Lettera di Massimo Azeglio<sup>1</sup> a sua figlia Alessandrina.

Roma, 5 febbraio 1848.

Cara Rina,

Nell'ultima tua una cosa particolarmente mi ha fatto piacere, quando, cioè, confessi che non hai fatto ciò che potresti per correggere il tuo carattere. Questa confessione è bella e buona<sup>2</sup>, ma non basta, e vorrei che pensassi seriamente a cavarne la sua conseguenza naturale. Pel passato ho sempre notato che hai delle epoche in cui sembra che ti scordi di tutti i proponimenti fatti, ed invece di progredire, ritorni indietro. Finchè eri bambina, la cosa si poteva spiegare; ma, a quindici anni compiuti, comincia ad avere assai dello strano. Sempre io e la mammina<sup>3</sup> e le maestre abbiamo dovuto battere sul tasto della compiacenza, dell'amabilità colle tue compagne; sulla pieghevolezza, la docilità e tutte quelle buone qualità che vengono distrutte dalla superbia. Finchè eri bambina, ripeto, la cosa si poteva tollerare; ma ora che hai l'età di capire, comincia a diventare per lo meno molto ridicola. Devi sapere che viviamo in un tempo in cui l'orgoglio, anche in una regina, è ridicolo, e, quel che è peggio, odioso. E tu, per tua fortuna e mia, sei molto lontano dall'essere una regina.

1. Born 1801, died 1866, a distinguished writer and famous statesman of liberal tendencies. 2. is very fair. 3. your dear mamma.

Sei figlia di chi ha riputazione di essere un galantuomo, e anche, se vuoi, è sufficientemente stimato e ben voluto; ma tutto ciò non ti dà titolo per crederti dappiù di un'altra o qualche cosa di grande. E supponendo che nella stima della quale molti mi onorano, ci fosse giustizia, e non, come credo, indulgenza, e che realmente meritassi qualche cosa, sarebbe tutto affar mio individuale, e tu non ci entreresti per nulla. E pensa che la stima si merita colle proprie opere, e non coll'essere nè figlia, nè sorella, nè moglie di chi l'ha meritata. Pensa a tutto ciò, Rina mia; e se non capisci bene tutto il senso delle mie parole, fattelo spiegare dalla tua maestra e fanne profitto; e Dio ti benedica.

### Dialogo.

Di chi è questa lettera e a chi è diretta?

Che cosa ha fatto particolarmente piacere allo scrivente?

Quale confessione della signorina D'Azeglio è bella e buona?

Su che cosa Massimo D'Azeglio e la sua signora avevano sempre insistito colla loro figliuola?

Da che vengono distrutte tutte queste belle qualità?

Si può tollerare la superbia in una giovinetta educata?

Sarebbe tollerabile in una regina al giorno d'oggi?

In qual maniera modesta parla lo scrivente di se stesso?

In che modo si merita la stima altrui?

## Twenty-second Lesson.

### The Infinitive Mood.

In all languages the Infinitive is the most general form of the verb, and therefore implies *action* or *being*, without any reference to *person* and *number*. This mood has much of the character and use of substantives, and like these appears either as the *subject* of the sentence or as an *object* governed by a preceding word.

If used as a *substantive*, the Italian Infinitive entirely corresponds to the English *present participle* employed in the same way as:

Writing is an art *lo scrivere è un'arte*.

We distinguish:

### I. The *Absolute* Infinitive.

The Infinitive is called absolute if it is the subject of a sentence, or if it is governed by a preposition. Even then, this mood, though used as a substantive and sometimes preceded by the article, does not lose its *verbal* nature, and may, therefore, govern any *complement* like a real verb. In English the absolute Infinitive is rendered by the *Infinitive* Mood, or by the *present participle*. Ex.:

*Promettere e dare son cose differenti.*

To promise and to give are different things.

*Il leggere buoni libri<sup>1</sup> è utile alla gioventù.*

Reading (of) good books is useful for young people.

(*Liter.* To read good books, etc.)

*Nell'andare a scuola perdei il mio libro.*

On my way to school I lost my book.

*Collo studiare i classici ho migliorato il mio stile.*

By studying the classics I have improved my style.

*Non mi potei contener dal ridere.*

I could not help laughing.

*Quel vago impallidì. (Petrarca.)*

What charming turning pale! = how charmingly she turned pale!

*Il tramontar del sole.*

The setting of the sun.

*Il far del giorno.*

Daybreak (*liter.* the making of the day).

*È pazzia il voler saper tutto.*

It is foolish for a person to want to know everything.

(*Liter.* it is foolery to be *willing* to know, etc.)

### II. The *Dependent* (oblique) Infinitive.

After verbs expressing an *opinion*, *belief*, *supposition*, the conjunction *che* and the verb of the *subordinate* sentence are often omitted. The *subject* or *nominative* case of the accessory sentence is changed into the

<sup>1</sup> Here the Infinitive Mood governs *buoni libri* as its *direct object*. Yet in this case it would be better to say: *La lettura dei buoni libri*, etc.



*accusative* case and mostly subjoined to the present participle, as will be seen by the following examples:

*Credendolo galantuomo . . .*

Thinking him to be an honest man = as I think (thought)  
he is (was) an honest man . . .

*Supponendola partita . . .*

Supposing her to be departed = supposing (that) she  
had departed . . .

(a) *Infinitive without prepositions.*

1. After verbs that require the Infinitive answering the question *what?* (Ex.: *I will . . . what? write*) and where consequently this mood is considered to be a *true complement*, strictly required in order to complete the sense of the verb, the *Infinitive* is used *without* any preposition (as often in English). Such verbs are: *potere*, *sapere* (to be able), *dovere*, *conviene*, *bisogna*, *occorre*, *è d'uopo*, *è di mestiere*, *fa di mestieri* (to be obliged, one must, to need, to be required, etc.), *volere*<sup>1</sup>, *desiderare*<sup>2</sup>, *bramare*<sup>2</sup> (to wish, to desire, to be willing, etc.); *fare*, *lasciare* (to let, to allow); *parere*<sup>2</sup>, *sembrare*<sup>2</sup> (to seem); *ardire*, *osare* (to dare); *solere*, *usare* (to use, to be wont); *dubitare*<sup>2</sup> (to hesitate). Ex.:

*Voglio scrivere* I will write.

*Devo mangiare* I must eat.

*Posso andarmene* I may be gone.

*Non so scrivere* I can't write.

*Non occorre fare* it was not necessary to do it.

*Farò fare* I'll get (something) made.

*Lo lascio andare* I let him go.

*Bisogna aiutare i poveri* we ought to assist the poor.

*Basta dirgli* it is sufficient to tell him.

*Egli soleva dire* he used to (he would) say.

*Sembra essere triste* he seems to be sad, etc. (See page 165, Note.)

2. The Infinitive is used *without* a preposition after *intendere*, *sentire*, *udire* to hear; *vedere* to see, as:

<sup>1</sup> We need not mention that if the principal and the accessory sentence have *different* subjects, *volere* requires *che*. Thus:

*Non vuole parlare* he will not speak.

But: *Non vuole che io parli* he will not have me speak.

<sup>2</sup> See page 367, b.



*Lo vidi cadere* I saw him fall.

*Odo sonare* I hear (e.g., the bells) ringing.

*Sento parlare* I hear (somebody) speak.

3. After the words *che* what; *chi* who; *dove* where; *onde* (*donde*) whence, the Infinitive is often used *elliptically* (without the preposition) (as in French). Ex.:

*Non so ove rifugiarmi.*

I don't know where to fly to (= *ove debba rifug.*).

*Non sapeva che rispondere.*

He did not know what to answer.

*Non abbiamo di che vivere.*

We have nothing to live upon.

*Non sapevo a chi rivolgermi.*

I did not know to whom I should apply.

4. After *è*, when forming phrases like *è meglio*, *è peggio*, *è più difficile*, *è più facile*, *è pericoloso*, and others of the same kind. Ex.:

*È meglio restar a casa* it is better to stay indoors.

*È più facile criticare che far meglio.*

It is easier to criticise a thing than to do it better.

N.B.—In the impersonal form like *occorre* it takes the place of the subject of the sentence:

*Occorre esaminar il baule.*

The trunk must be examined.

### (b) Infinitive with the preposition *di*.

1. After verbs denoting *belief*, *opinion*, *hope*, *desire*, *pleasure*, *suggestion*, *permission*, *prohibition*, etc., the Infinitive is used *with* and sometimes *without* the preposition *di*, when the subject of both sentences is the same, as:

*Spero di vederla* or *Spero vederla.*

I hope to see you.

*Bramo di fare* or *Bramo fare la sua conoscenza.*

I wish to make his acquaintance.

*Credo di farlo* I think of doing it.

*Ti proibisco di parlare* I prohibit you to talk.

*Mi prega di andare a vederlo.*

He asks me to go and see him.

*Gli spiacque di dover* or *Gli spiacque dover restar soletto.*

He was displeased he had to remain alone.

N.B.—The construction with *di* is somewhat more elegant, but there is no difference in the meaning.

2. After all verbs that require the genitive after them, as: *godere*, *rallegrarsi* to rejoice; *maravigliarsi* to wonder at; *pregare* to pray; *supplicare* to beseech (see Lesson 17, C., P. II.), and after some *impersonal* verbs like *importa* it is of importance; *mi tarda*, *non vedo l'ora di* . . . I am eager; *conviene*<sup>1</sup> it is convenient, etc. Ex.:

*Mi sono maravigliato di non trovarla a casa.*

I was surprised that I did not find you at home.

*Mi pregò di non abbandonarlo.*

He begged me not to forsake him.

*Si pentirà d'averlo detto.*

He will repent having said so.

*Egli s'accorse d'aver mancato al suo dovere.*

He perceived that he had failed in his duty.

3. As a complement of substantives answering the questions *what? what kind of?* Ex.:

*L'arte di (dello) scrivere* the art of writing.

*Il desiderio di vederla* the wish (desire) to see you.

*Ho l'onore di riverirla* my best compliments.

(*Lit.* I have the honour to salute you.)

*Remark.*—When, however, the Infinitive expresses a *future action*, *da* is used instead of *di*, as: I have three more letters to write *ho ancora tre lettere da scrivere*.

4. After *adjectives* that require the genitive case answering the questions *whereof? whereabout? wherewith?* Such adjectives are: *desideroso*, *ávido* desirous; *contento* satisfied; *malcontento* discontented; *geloso* jealous; *impaziente* impatient; *degnó* worthy; *indegnó* unworthy; *certo*, *sicuro* sure, certain (see Less. 4 and 17, P. II.), etc.

*Sono desideroso di vederla.*

I am desirous to see you.

*Sono contento d'avergli detto la verità.*

I am contented to have told him the truth.

5. In *contracted* subordinate sentences beginning with one of the following prepositions, adverbs or conjunctions requiring the genitive: *prima*, *invece*, *a forza*, *affine* (a fine), *per paura*, *presso*, etc., as:

*Prima di partire* before setting out.

*Invece di piangere* instead of weeping.

*A forza di faticarsi* owing to much fatigue.

<sup>1</sup> After impersonal verbs the Infinitive frequently occurs without *di*.

## Traduzione. 123.

To read and not to understand (*intendere*) is like hunting and not catching (*prendere*). Singing (*Infin.*) delights the heart. Whoever does not his duty is not worthy to be called a man. Are you sure to obtain the pardon of your parents, when you are not able to take a firm resolution? My poor mother rejoiced much (*contento*) at seeing (*Infin.*) me again. He could not remember (having) to have promised me the works of Ariosto. The art of dancing was already known to the most ancient nations. It is a shame (*vergognoso*, adj.) to obey one's passions. The desire to appear clever often hinders [one] from becoming so. Napoleon had the intention to unite all Europe into one great confederation against England. The surest proof to (have been) be born with great qualities is not to know envy. It is useless to make him any reproaches. It is the destiny of all human things to be of short duration only. By working much at night, my eyes have grown weak. Cæsar had never believed Brutus [to be] able to undertake anything against him. I have never hoped to see you at my house, therefore I requested my brother to send you this news.

## 124.

His whole life was one delusion (*Infin.*) of all that every human heart holds (fr. *reputare*) sacred. To know nothing is no disgrace, but it is an absurdity for a man to wish to (*Infin.*) know everything. The noble mind (*modo di pensare*) of the prince reconciled him even to (*con*) his most exasperated enemies. Towards the end (*Infin.*) of the year, a noticeable decrease of the epidemic became perceptible. At daybreak we weighed anchor and sailed down the river. One must be very prudent in speaking (*Infin.*); an old proverb says: Speaking (*Infin.*) is silver, but silence (*Infin.*) is gold. As I thought (*Gerund*) him to be (*Infin.*) a robber, I seized my pistols and cocked them (*montai il cane*). What is the good (fr. *giovare*) of apologizing (*Infin.*), when it is too late to repair the damage? As I supposed that she had arrived, I hastened to pay her a visit. Who are the two gentlemen (whom) I see coming there below? They are two Englishmen who are wont to take a walk at this hour. You needed (fr. *occorrere*) not to tell him that I am at home, as you knew very well that I will not see him. Before contracting friendship with a man, one ought to know his character perfectly.

(c) *Infinitive with the preposition da.*

1. We have seen (Part II., Less. 4, II., 6) that *da* often denotes an *aptitude* or *fitness* for something. Therefore this preposition is often used before the Infinitive Mood, if this latter be governed by *avere* or *essere*, in which case these verbs are not *auxiliaries* (as in the following sentences: What *is*<sup>1</sup> there *to be* done? He *has* nothing *to say*). In such a case the *Passive voice* is often used in English, as:

*Che c'è da fare* what is there to be done?

*Non è da biasimare* he is not to be blamed.

*Non hai niente da dirgli* you need not tell him anything.

*N.B.*—Also *dare*, *ricevere*, *proporre*, etc., often take *da*, as:

*Egli gli dava<sup>2</sup> da bere* he gave him to drink.

*Questo denaro l'ho ricevuto da conservare.*

I have received this money to take care of.

2. The Infinitive with *da* is also met with after *substantives*; in this case it replaces an *adjective* or an *attributive accessory clause*, as:

*Milano si ritrovava in tali termini da non vedere . . .*  
(*Manzoni.*)

Milan was in such a condition that nobody could see . . .

*Una cosa da ridere* a ridiculous thing.

*Una casa da vendere* a house to be sold.

3. After some *adjectives*, too, the Infinitive often is preceded by *da*, as:

*Un pezzo difficile da sonare.*

*Lit.* A piece difficult to play (on the piano, etc.).

*N.B.*—In many cases *da* before the Infinitive may be supplied by *a*. Thus:

*Ho da fare una visita*, or: *ho una visita, da fare*, and:  
*ho a fare una visita.*

The question is whether the action expressed by the Infinitive, and denoting *futurity*, is to be performed by

<sup>1</sup> *Avere* and *essere* are considered to be *principal* verbs when used without the *past participle*.

<sup>2</sup> If the Infinitive construed with *dare* governs and precedes a complement, *a* should be used instead of *da*, as:

*Egli mi diede a fare qualcosa.*

He gave me something to do.

But: *Egli non mi diede niente da fare* he gave me nothing to do.

the speaker himself or not. If it is, as in the above example, *a* may be used instead of *da*. But it would be incorrect to say: *dateci a sedere*, place chairs for us (*lit.* give us to seat), because here the speaker does not place the chairs himself. Therefore we should say: *dateci da sedere*.

### Traduzione. 125.

He gave me to eat and to drink, though he had only the most indispensable (*il puro necessario*) for himself. What is there to be done in such a case? There is nothing to be done with so idle a fellow. — You must do it to-day: to-morrow it is not to be hoped that the opportunity will again be so favourable. It would be [much] to be desired that at last peace (should return) returned among (*fra*) us. What is there to be seen? There are pictures to be seen, they are also to be sold. My dear friend, you are much to be pitied! You have to go through a hard time, but don't lose (the) courage! I don't know what I am (*ho*) to tell him, when he comes. In Italy they say that three things are difficult (to make): to boil an egg, to make a dog's bed (*Ital.*: to a dog the bed) and to teach a Florentine anything.

### (d) Infinitive with the preposition *a*.

1. After adjectives that govern the dative case, answering the question *to what?* Such are: *risoluto* resolute, *buono* capable, *disposto* disposed, *facile*<sup>1</sup> easy, *difficile* difficult, *lento* slow, *sensibile*, *pronto*, ready, etc. Examples:

*Lento a decidersi* slow to take a decision.

*Pronto ad eseguir le imposte cose.* (*Tasso.*)

Ready to execute the things ordered.

2. After all verbs governing the dative case, answering the questions: *wherewith?* *wherein?* *whereon?* *whereupon?* etc. Such verbs are:

<i>Acconsentire</i>	} to consent, to authorize	<i>Attendarsi</i>	to expect
<i>Abituarsi</i>		<i>Condannare</i>	to condemn
<i>Avvezzarsi</i>	} to accustom (oneself)	<i>Contribuire</i>	to contribute
<i>Costringere</i>		<i>Destinare</i>	to destine
<i>Forzare</i>	} to oblige, to force	<i>Disporsi</i>	to prepare
<i>Affaticarsi</i>		<i>Adattarsi</i>	to accommodate
<i>Applicarsi</i>	} to endeavour (oneself)		
		<i>Aiutare</i>	to help

<sup>1</sup> These adjectives but rarely occur with *da*.



<i>Insegnare</i> to instruct, teach	<i>Invitare</i> to invite
<i>Dare</i> to give	<i>Inclinare</i> to incline
<i>Mettersi</i> to begin	<i>Determinarsi</i> } to determine,
<i>Insistere</i> } to insist	<i>Risolversi</i> } to resolve
<i>Persistere</i> }	<i>Riuscire</i> to succeed in . . .
<i>Offrirsi</i> to offer (oneself)	<i>Imparare</i> to learn
<i>Reggere</i> to endure, to last	<i>Tardare</i> to delay, to be late
<i>Passare</i> to pass	<i>Stimolare</i> } to stimulate
<i>Incoraggiare</i> to encourage	<i>Sprongere</i> }
<i>Esortare</i> to exhort	<i>Sedurre</i> to seduce
<i>Impiegare</i> to employ	<i>Bastare</i> to be enough, to suffice
<i>Esporsi</i> to expose (oneself)	<i>Tornare</i> to do something once
<i>Continuare</i> to continue	more
<i>Pervenire</i> to come, to get to . . .	<i>Muovere</i> to move
<i>Incitare</i> to excite	<i>Esitare</i> to hesitate
<i>Indurre</i> to induce	<i>Rinunziare</i> to renounce.

*Remarks.*—1. *Stare a* and *essere a* mean: to be just now doing something, and, therefore, correspond to the English *present part.*, as: *mia sorella è a ricamare* my sister is embroidering; *egli sta a vedere la festa* he is looking at the festival.

*Staremo un po' a vedere.*

We shall see how things are.

2. *Dare a* forms some Italianisms, like: *dare a vedere a qualcheduno* to make anybody understand; *dare a fare*<sup>1</sup> to give to do, to occupy; *dare a pensare* to make one think = to give him material for reflection; *dare ad intendere* to make anybody understand.

3. *Andare a* and *mandare a* must not be literally translated, as: *andare a trovare qualcheduno* to call on somebody; *mandare a prendere* to send for somebody. *Tornare a* means: to do something once more, as: *tornò a scrivere* he wrote once more.

**General Remark.** As in English, the Infinitive Mood is often found in *contracted subordinate sentences* like the following, sometimes with, others without a preposition:

*A intenderlo direste ch'egli è innocente.*

To hear him (= if one hears him), one would say he was innocent.

*Fu il primo a gettarsi sul nemico.*

He was the first to throw (= who threw) himself on the enemy.

<sup>1</sup> See the Note 2, page 370.

*Che fare?* What am I (are we) to do?  
*Dove fuggire?* Where (shall we) flee to?  
*Io! spargere il sangue de' miei figli!*  
 How could I shed the blood of my children!

## Traduzione. 126.

Be attentive to seize the good opportunity! The just (man) is slow to punish, but ready to reward. Are you disposed to do it? Yes, if you think that the sum (which) I fix for it suffices to cover the expenses. I am just now writing a letter to my shoemaker, who is delaying to bring me my new boots. Accustom yourself betimes to see your fairest hopes deluded (fr. *deludere*). Why don't you help me to get (*salire*) into the carriage? What shall I do? I advise you to renounce this project. Hasten to finish your letter, for the courier leaves in half an hour. Why are you so late this evening? Usually you are the first to come in. I am accustomed to fulfill your requests. Why do you not begin to write? You waste your time reading (*Infin.*) insipid novels; do you not know that reading [of] bad books entirely corrupts the taste of young people? When one sees him, one would not say that one has to do with a cheat.

§ 1. As in English, the *Infinitive* is often used instead of an accessory sentence beginning with *che*. This is the case:

1. When both the *principal* and the *accessory* sentence have *the same subject*, as:

*Credette essere ferito.*

He thought (to be) he was wounded (= he thought that he was wounded).

*Spero (di) meritare la vostra confidenza.*

I hope to deserve your confidence [= (that) I deserve your confidence].

2. Or when the *subject* of the subordinate sentence occurs in the *principal* sentence as a *dative* or *accusative* case:

*L'ho pregato di non dirne niente.*

I have begged *him* to say nothing about it.

*Gli dissi di tacere* I told *him* to be silent.

§ 2. Accessory sentences implying any particular *circumstance*, and usually beginning with one of the

compound adverbs *dopo che*, *avanti che*, *prima che*, are also frequently contracted into the *Infinitive*. But here, too, the *Infinitive Mood* may only be used if both the *principal* and the *accessory* sentence have the same subject. [The same rule as in French.] Ex.:

***Prima di attaccar battaglia***, *Gustavo Adolfo pregò in ginocchio con tutta l'armata* (for: *prima che attaccasse*, etc.).

Before he began (*beginning*) the battle, Gustavus Adolphus and the whole army prayed on their knees.

*Il maresciallo, dopo aver letto la lettera, disse . . .*

Or:

***Dopo aver letto la lettera***, *il maresciallo disse . . .*

After having read the letter, the marshal said . . .

§ 3. If, however, the principal and the accessory sentence have *two different* subjects, no *Infinitive* may be used, but a *conjunction* should be employed. Ex.:

***Dopo ch'io ebbi ascoltato la querela del mio amico***, *egli mi disse . . .*

After I had heard the complaint of my friend, he said to me . . .

[*Dopo aver ascoltato*, etc., *egli mi disse* would be: after having (= he had) heard, etc., he said, etc.<sup>1</sup>]

*Note*.—Besides, *anzichè* (sooner than, rather, far from, etc.), *per* (for, as, because), and *oltre a* (not only that) are used with the *Infinitive*. In English, however, these conjunctions are frequently periphrased, as:

***Anzichè confessare la sua colpa***, *volle ad ogni costo gettarla sopra il povero villico*.

Far from confessing his fault, he would at any cost impute it to the poor peasant.

***Oltre all'essere un'infamia***, *la vostra condotta merita il più duro castigo*.

Your behaviour is not only infamous, but it also deserves the severest punishment.

***Per non sapere come difendersi***, *egli ammutolì*.

As he did not know how to defend himself, he grew silent.

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<sup>1</sup> Yet in Italian such an expression would not be entirely wrong if one did insert the corresponding pronoun, as:

*Dopo aver io ascoltato . . . egli mi disse.*

**N.B.**—The following are examples where the Infinitive is used instead of an accessory sentence:

*A voler dir il vero* to tell the truth.

*Senza pretendere saperlo.*

Without my professing to know it.

*Sperava, con occultare il fatto . . .*

By concealing the deed he hoped.

*Nel pronunziare il suo nome la guardò.*

On pronouncing her name, he looked at her.

#### Traduzione. 127.

Take care that you do not fall. After having heard my tale, he told me that he did not believe a single word (*neanche una parola*) of the whole story. I must now suffer from ungrateful people (*gl'ingrati*), after having been ungrateful myself. After Anthony had been conquered, his followers were persecuted and proscribed. The fairest victory (*che*) a man may win over himself is to pardon an injury. The general ordered his officers not to say (another word) a word more about the unfortunate (*malaugurato*) event. Who has (the) courage to save the unfortunate (*pl.*)? It would be better to be unfortunate than guilty of a crime. I wish (. . . *che*) you (had) to have more patience. We (should like) desire to have more money. (The) sleep is as necessary as (the) eating. Allow me, sir, to introduce (*presentare*) my friend to you. The conviction of having done wrong to an unfortunate (man) gave him many a sad hour. Galileo was obliged to make amends (*domandare perdono*) for having taught (*spiegato*) the motion of the earth round the sun. The court of the king of Italy has been (is) in Rome since 1871; before he resided there, he had his residence in Florence.

#### Reading Exercise. 128.

Qual fa tal riceve.<sup>1</sup>

Un signorino, appena venuto in età, sposò una cittadina ricca di sostanze, ma povera di quello che forma la vera ricchezza, cioè la bontà dell'animo.

Io non voglio dirvi nè il nome nè il paese loro, perchè sarebbe maldicenza; ed anche quando sono costretto a rivelarvi i peccati di alcuno, non voglio che voi prendiate mal animo contro i peccatori.

Il padre di questo signorino era ben innanzi cogli anni, ed aveva lavorato tutta la vita per lasciare molto agiato questo unico suo figliuolo. Ma diverse infermità lo avevano

<sup>1</sup> By Cesare Cantù.

ridotto a sì cattiva salute, che pareva fino imbecille. Il figliuolo e la nuora avrebbero dovuto avergli compassione, alleggerirgli coll'amore il peso degli anni e degli acciacchi, e ricambiarlo delle attenzioni altre volte da lui ricevute. Ma credereste? invece non facéano che maltrattarlo. Se il povero vecchio si metteva al focolaio, e, tráttesi le scarpe, si scaldava i piedi, gli davano del villano, e lo cacciavano da banda. Se non capiva quel che gli era detto, gli ridevano in faccia, lo chiamavano balordo e rimbambito. Poi a tavola, se gli cadeva un poco di brodo sulla salvietta, o se rovesciava il bicchiere sulla tovaglia, facevano un rumore da non dire.

E tanto innanzi arrivò l'umanità di questi due sposi, che non lo vollero più a tavola insieme; ma lo ponevano ad un deschetto in cucina, abbandonato alle celie dei servitori e d'un loro ragazzino. Perchè dovevo dirvi che essi avevano un ragazzino, fra i quattro e i cinque anni, tutto vispo e gagliardo; ma che dal cattivo esempio dei genitori aveva imparato a trattar male col nonno, e farne dispregi.

Ora una volta questo bambino corse nella sala, dove stavano lautamente mangiando padre e madre, e contò loro che il vecchio barboglio aveva lasciato cascare la scodella e mandátala in pezzi. Questi sdegnati sgridarono in cattiva maniera il povero vecchio, ed ordinarono che, d'allora in poi, gli fosse dato a mangiare in una ciótola di legno, come ai cani.

Che triste lezioni dovevano essere queste pel bambino! E pur troppo ne profitò.

Pochi giorni dopo, i suoi genitori lo trovarono in giardino, affaccendato a metter insieme i cocci della scodella rotta dal nonno: li congegnava, e forándoli con un chiodo, come fa il pentolaio col trapano, li cuciva insieme con un filo di ferro.

Ridendo e vezzeggiando s'accostarono a lui i genitori, e gli chiesero:

Che fai costà, piccino?

Che cosa fo? rispose quegli. Sto rimettendo all'ordine questa scodella, in cui dar da mangiare a voi, quando sarete vecchi.

I due si guardarono in faccia ed impallidirono. Intesero benissimo che «ciascuno deve aspettarsi d'essere trattato da' suoi figliuoli, siccome egli avrà trattato coi genitori».

#### Dialogo.

Chi aveva sposato un giovine signore?

Che non vuole fare l'autore, quando è costretto a rivelare i peccati di alcuno?



Che aveva fatto il padre del signorino?  
 A quale stato lo avevano ridotto diverse infermità?  
 Quale sarebbe stato il dovere del figliuolo e della  
 nuora?  
 In che modo adempirono questo loro dovere?  
 Che facevano, quando il vecchio non capiva quel che  
 gli dicevano?  
 Fin a qual punto andò l'inumanità degli sposi?  
 Dove era relegato il vecchio padre?  
 Avevano figli?  
 Che raccontò loro una volta il bambino?  
 Che ordinarono allora gli sposi?  
 Dove ritrovarono alcuni giorni dopo il loro figliuolo?  
 Che gli chiesero?  
 Quale fu la risposta del piccino?  
 Che compresero gli sposi da questa risposta?

## Twenty-third Lesson.

### The Present Participle, and the Gerund.

Participles derive their name from Lat. *participare*, to participate, to partake, because they *partake* of the nature of *adjectives* as well as *verbs*. Being *derived* from verbs, they are *used* like adjectives.

There are in Italian two Participles—*i.e.*, the *Present participle* and the *Past participle*.

1. The *Present participle* is not very frequently used; it is generally rendered by either a simple *adjective* or a *relative phrase* formed with *who, which, that*, etc.; as:

*Una valle ridente* a charming valley.

*I deridenti ogni credenza*.

Such as laugh at every (religious) faith.

*Un quadro rappresentante il giudizio universale*.

A picture representing Doomsday.

*N.B.*—Very few of the Italian *Present participles* have retained their verbal signification and are therefore used with an adverb or object, as the English *Present participle*. Amongst those few, are: *avente, attestante, comandante, concernente, contenente, eccedente, formante, indicante, manifestante, rappresentante*, etc.

*Un sonetto avente diciassette versi*.

A sonnet having seventeen lines.

*Due condizioni indicanti una grande importanza.*  
Two conditions showing a great importance.

### The Gerund.

This *invariable* form of the verb gives a peculiar beauty to the Italian language. It either corresponds to the English *Present participle*, or is used instead of accessory sentences beginning with one of the conjunctions *because, as, whilst, if, etc.* It *always refers to the subject of the sentence.* Ex.:

*Ella mi disse piangendo . . .*

She told me weeping (with tears in her eyes) . . .

*Essendo ammalato non posso andare a trovarlo.*

Being ill, I can't go to see him.

*Non volendo rispondergli, ella tacque.*

As she would not (not willing to) answer him, she was silent.

*Note.*—In English the *Pres. part.* often appears preceded by a preposition, as: *on* seeing him; *whilst* reflecting; *after* having said, etc., whereas the Italian *Gerund* is *never* governed by prepositions. Ex.: in reading *leggendo* (not *in leggendo*); whilst speaking *parlando* (not *durante parlando*). Yet prepositions may be used with the Infinitive Mood, which often fully replaces the *Gerund*. Thus:

In reading *nel leggere* = *leggendo*.

On going out *all'uscire* = *uscendo*.

*All'uscire egli mi lanciò uno sguardo.*

Leaving the room, he cast a look at me.

Often the personal pronoun must be added to the *Gerund* in order to avoid any misconception. Such is the case when the *principal* and the *accessory* sentence have *two different subjects*. (See page 374, § 3.) Ex.:

*Andando io a spasso, egli mi si avvicinò.*

Whilst *I* was taking a walk, *he* came up to me.

In this case the pronoun immediately *follows* the *Gerund*. If, however, the principal and the subordinate sentence have the same subject, the personal pronoun may *precede* or *follow* or else be *omitted*. Euphony is here the only guide. Ex.:

*Vedendo io il pericolo lo presi per la mano.* Or:

*Io vedendo il pericolo lo presi . . .* Or:

*Vedendo il pericolo lo presi . . .*

Seeing (when seeing) the danger, I seized him by the hand.

*Remark.*—If the principal and the subordinate sentence have two different subjects, the use of a conjunction is preferred to the *Gerund*, as:

*Mentre io andava a spasso, egli dormiva*, rather than:

*Andando io a spasso, egli*, etc.

Occasionally, the verbs *andare*, *stare*, *venire*, *mandare* are employed with the *Gerund* (especially in poetry), in order to represent an action or state as *lasting*. Ex.:

*L'uccelletto va cercando la libertà* (for *va a cercare*).

The little bird seeks (is seeking) its liberty.

*Io ti stavo aspettando.*

I was waiting for thee.

*N.B.*—The use of *two Gerunds*, of which one belongs to the Participle, whilst the other is used in lieu of an *accessory sentence*, is quite obsolete, as: *essendosi alla fine piangendo addormentata* having finally fallen asleep by much crying.

*Remarks.*—1. If the subordinate clause refers to the *object* (accusative) of the principal sentence, the *Gerund* is not admissible, thus:

*Lo vidi l'ultima volta, quando egli stava per partire.*

I saw him for the last time, when he was on the point of setting out.

(*Lo vidi stando*, etc., would be incorrect.)

2. As we stated in a former note, the Infinitive Mood with *a*, *con*, *in*, *per*, *dopo* is often used instead of the *Gerund*; thus either:

*Vedendolo diresti*, or *al vederlo diresti . . .*

When seeing him, you would say . . .

*Egli me lo diede dicendo* or *nel dire . . .*

He gave it me, saying.

*N.B.*—In the following examples, and the like, it has an adverbial meaning, equivalent to the English *by* followed by the *Gerund*:

*Insegnando s'impara* by teaching one learns.

*Le persone s'intendono meglio parlando che scrivendo.*

People understand each other better by speaking than by writing.

3. Often, when followed by the past participle, it may be omitted, as in the following sentences:

*Veduta* (or *avendo veduto*), *la fanciulla*.

Having seen the girl.

See II. *The absolute Past Participle*, p. 388.

4. Finally, it may take the place of a conditional sentence, as:

*Glielo dirò, vedendolo* (se lo vedrò).

I will tell him, if I see him.

*Gliene parlerò, occorrendo* (se occorrerà).

I will speak to him about it, if there will be need.

#### Traduzione. 129.

I have seen the statue representing Apollo of (*del*) Belvedere in Rome. We are glad to be able to tell you that our enterprise has had a success corresponding to our expectations. They say that Apelles painted (the) grapes so naturally (*sì al naturale*) that the birds, when they saw them, pecked at them (*le*). When reading, I generally smoke a cigar. Mentor, on hearing the voice of the goddess who called for her nymphs, awakened Telemachus. After having destroyed Troy, the Greeks returned to their country. Having no money, I cannot depart. I met him when I was going to school. I met your brother when he was going home. As I must depart to-morrow, I have come to bid you farewell. When the criminal had arrived on the scaffold, he raised his trembling hands towards heaven and spoke (*dire*) the following words: "Oh, Lord, have mercy upon (*di*) me!"

#### 130.

Franklin, seeing all his efforts useless, went back to his country, in order to brave the storm with his countrymen. Seeing one day a little fish in the stomach of a big one, he said: "Oh, as you eat one another, I do not see why we should abstain from eating you." Franklin, after having looked everywhere for occupation, re-entered (at) (*acconciarsi presso*) the printer's Keimer. Being useful to our country, we are at the same time useful to ourselves. Napoleon, seeing that the battle of Waterloo was lost, drew his sword and would (*transl.* in order to . . .) desperately fling himself into the tumult of the fight. By hating (the) vice, we confirm ourselves in (the) virtue. By attentively reading good authors, we learn to write intelligibly (*fr. chiaro*) and elegantly. Men express their joy in different ways when they meet relations and friends: civilised people greet by taking off their hats, shaking each other's hands, embracing and kissing each other. There are nations which have the custom of greeting by taking off their slippers,

others by rubbing their noses against each other, and others by making their fingers crack against each other. There are even some (*Ve ne sono persino di quelli*) who roll themselves on the ground and utter cries of joy. By teaching, one learns. Having seen (tr. *seen* the . . .) the girl, he greeted her. I will tell him if (use the Gerund) I see him.

### Reading Exercise. 131.

#### Beniamino Franklin\*.

Nella terra scoperta da Colombo e denominata dal Vespucci, fu fondata la città di Boston, ove ai 17 gennaio del 1706, nacque Beniamino Franklin, ultimo di diciassette fratelli. Non essendo suo padre in grado di<sup>1</sup> tenerlo sulle scuole<sup>2</sup>, appena ebbe imparato a leggere ed a scrivere, di dieci anni se lo tirò dietro<sup>3</sup> nel suo mestiere<sup>3</sup> di far sapone e candele. Il giovinetto vi attendeva<sup>4</sup>, ma pure<sup>5</sup> fin da quell'età primaticcia<sup>6</sup>, aveva tale avidità di leggere, che, quando non poteva il dì, vegliava<sup>7</sup> la notte, beato<sup>8</sup> qualora<sup>9</sup> potesse ottenere qualche bello ed utile libro.

Vedútagli tale disposizione, un fratel suo, che lavorava da stampatore<sup>10</sup>, lo tolse con sè a bottega<sup>11</sup> ove Beniamino, badando<sup>12</sup> attento ad ogni cosa, presto imparò a perfezione questa nuova arte. Lavorava più degli altri, e perchè lo faceva volentieri riusciva meglio, e gli sopravanzava<sup>13</sup> tempo da scrivere e discorrere con chi<sup>14</sup> ne sapeva più di lui: perchè il tempo è come il danaro; chi non lo getta via ne ha sempre a sufficienza.

Disgustato però dei modi<sup>15</sup> rústici e sgarbati<sup>16</sup>, con cui lo trattava suo fratello, risolse di andare a cercar fortuna e si condusse<sup>17</sup> a Filadelfia.

Filadelfia è città degli Stati Uniti, dove Franklin, alcuni anni dopo, nel 1783, fu accolto tra gli spari<sup>18</sup> dell'artiglieria e l'esultanza<sup>19</sup> di un popolo intero. Ma per allora il giovinetto vi entrò tutto solo, non conoscendo alcuno nè da alcuno conosciuto, mal in arnese<sup>20</sup>, con cinque lire in tasca

1. *Essere in grado* to be in a position to. 2. *tener sulle scuole* to keep at school. 3. *se lo tirò dietro nel suo mestiere* he got him to learn his own trade. 4. *attendere a qualchecosa* to apply oneself to something. 5. yet. 6. *età primaticcia* early, tender age. 7. *vegliare* to sit up. 8. happy. 9. whenever. 10. printer. 11. *togliere a bottega* to take to the work-shop (here: printing-office). 12. *badare* to watch. 13. *gli sopravanzava tempo* he had time left. 14. *Chi*, here: people that. 15. manners. 16. rude. 17. *condursi*, here: to go. 18. *gli spari* the thunder, reports (of a gun). 19. acclamation. 20. *mal in arnese* badly clad.

\* By Cesare Cantù.



e tre pagnotte<sup>21</sup>; una sotto ciascun braccio e la terza in mano sbocconcellando<sup>22</sup>. Recava però con sè la voglia di lavorare e di risparmiare; onde<sup>23</sup> allogatosi<sup>24</sup> presso uno stampatore si guadagnò<sup>25</sup> di che vivere<sup>26</sup> onoratamente. Un buon lavorante è un tesoro pel padrone; e questo, se ha giudizio<sup>27</sup>, lo tiene bene da conto<sup>28</sup>.

21. loaves. 22. *sboconcellare* to eat by bits. 23. therefore, thus. 24. *allogarsi* to enter, to take a situation. 25. *guadagnare* to earn. 26. *di che vivere* enough to live upon. 27. *aver giudizio* to be a sensible man. 28. *tenere da conto* to esteem, to appreciate.

### Dialogo.

Da chi ebbe nome il continente scoperto da Colombo?  
 Dov'è nato Beniamino Franklin?  
 Che mestiere esercitava suo padre?  
 Trovava piacere a quell'occupazione il giovinetto?  
 Non aveva dunque il tempo di leggere?  
 Non s'accorse nessuno della disposizione del ragazzo?  
 Imparò la tipografia?  
 Gli sopravanzava tempo da studiare?  
 Come venne trattato du suo fratello?  
 E sopportò tranquillamente quel cattivo trattamento?  
 Vi aveva degli amici?  
 Non aveva danaro?  
 E quando entrò a Filadelfia per la seconda volta, dopo aver sottoscritto a Parigi nel 1782 la pace che assicurava la libertà della sua patria, come venne accolto allora?

## Twenty-fourth Lesson.

### I. The Past Participle.

Concerning the *agreement* of the Past Participle with its *subject* we here state the following principal rules:

§ 1. If coupled with **essere** or with one of the verbs used instead of *essere*, as: *andare, restare, rimanere, stare, venire*, the Italian Past Part. *agrees with the subject of the sentence in gender and number*. Ex.:

*Mio padre è partito* my father has departed.

*Mia madre è arrivata* my mother has arrived.

*Gli scolari vengono puniti* the pupils are punished.

*Ella rimase sbalordita* she was quite astonished.

*I birbanti restarono attoniti*.

The rascals were quite perplexed.

In *incidental* subordinate clauses the *auxiliary* as well as the *relative pronoun* are often omitted. It makes no difference whether the contracted clause stands at the beginning or in the middle of the whole sentence. Thus:

*I re amati dai loro popoli, meritano la stima del mondo intiero.*

Kings that are loved by their people deserve the esteem of the whole world.

*Cacciati dall'alta Asia, gli Ungheresi si stabilirono nella Pannonia.*

Driven from Asia superior, the Hungarians settled in Pannonia.

*La principessa, adirata di vedersi ingannata, partì subito.*

The princess, angry to see herself deceived, departed immediately.

§ 2. The *Participle*, when used with the auxiliary *avere*, remains *unaltered* (except § 3). Ex.:

*Io ho veduto mia madre* I have seen my mother.

(Here the complement *mia madre* follows the verb.)

*Voi non avete detto due parole.*

You did not utter a single word.

*Perchè avete tremato?* Why have you trembled?

§ 3. If, however, the *Participle* used with *avere* follows its object, or refers to a direct object already mentioned, then it generally agrees with it. [The same rule holds good in French.] Ex.:

*Che libri (compl.) avete letti?*

Which books have you read?

*Che lettere (compl.) hanno scritte?*

Which letters have they written?

*Le lettere che (acc. compl.) mi avete mandate.*

The letters you have sent me.

*I figli che (acc. compl.) ho veduti.*

The children I have seen.

*Dove sono le penne? — Le ho perdute.*

Where are the pens? — I have lost them.

*Remark.*—The rules we have established are now almost universally observed by good authors. Yet many examples may be found in Italian classical writers, where the *Past Participle*, though coupled with *avere*, agrees with its

following object. Thus *Boccaccio: Aveva la luna perduti i raggi suoi* the moon had lost her rays. This is the case when a particular *stress* is laid on the *verb*, and the action is represented as *lasting in its consequences* and forming an *inherent quality* of the complement. The pupil is requested to compare the following sentences:

*Ho mutato la mia sorte, and:*

*Ho mutata la mia sorte* I have altered my lot.

In the first example the *verbal* notion predominates, as in English. In the second, however, a particular stress is laid on the *quality* (altered), which is now represented as a *lasting one*. It will be easily understood that, this being so, the agreement of the *Past Participle*, when used with *avere*, is rather arbitrary in Italian.

§ 4. An exception from § 3 is found in the case where *by inversion* the *Subject* of the sentence follows the *Past Participle*, as:

*I paesi che* (acc. compl.) *aveva conquistato Alessandro Magno.*

The countries which Alexander the Great had conquered.

When, however, the *Subject* of the sentence takes its due place before the verb, the *Past Participle* agrees with it; thus:

*I paesi che Alessandro Magno aveva conquistati.*

§ 5. With the *Pronominal* (or *reflective*) verbs one should carefully distinguish whether the pronouns *mi*, *ti*, *si*, *ci*, *vi*, are *accusatives*, or whether they are *datives*. In the former case the *Past Participle* agrees, in the latter it remains unaltered. Ex.:

We have loved one another (whom? — *ourselves*; acc.).

*Noi ci siamo amati.*

Whereas:

We have reproached (to) ourselves (to whom? — *to ourselves*; dat.).

*Noi ci siamo rimproverato.*<sup>1</sup>

If, however, the dative is preceded by a complement in the accusative, the *Participle*, of course, agrees with this complement. Ex.:

*I sigari che* (accus. compl.) *noi ci* (dat.) *siamo pigliati* (taken.)

(See Part II., Less. 18, II. Pron. Verbs.)

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<sup>1</sup> This rule is often neglected; it would not be quite improper to say: *noi ci siamo rimproverati.*

*N.B.*—Here the Participle is in the Plural, not for the sake of *ci*, with which it has nothing to do, but on account of the foregoing *che* (= *I sigari che . . .*) — In the sentence:

*Le ragazze se le sono strappate dalle mani* the girls have snatched them out of each other's hands, the Participle appears in the *Plur. fem.*, not for the sake of the subject *ragazze*, but because it is preceded by the accusative of the personal pronoun (*le*) referring to a foregoing *fem. direct object*: as *le scarpe*, *le calze*, etc. — These rules, however, are often neglected, even by good authors, because Italians are not over-particular in the concord of their Past Participle. Thus, one may find sentences like: *le ricchezze ch'egli si era acquistato* (instead of *acquistate*), where the Participle agrees with the subject, whilst it properly ought to agree with the foregoing (direct object—*i.e.*, *le ricchezze*).

§ 6. Again, one should carefully distinguish whether the *preceding accusative* case is governed by the *Participle* or by an *Infinitive* connected with the Participle. (The same as in French.) Ex.:

The song (which) I have heard sung.

*La canzone che ho sentito cantare.* (What have I heard? Answ. *singing*.) Here *che* is the direct object of *cantare*, whereas in the next sentence *che* is the direct object of *sentita*:

*La cantante che ho sentita cantare.*

The songstress whom I have heard singing. (What have I heard? Answ. the *songstress*.)<sup>1</sup>

§ 7. A participle coupled with a *neuter* verb never agrees, though *che* may precede as an apparently direct object. (Thus same as in French.) Ex.:

*Le due ore che ho dormito.*

The two hours I have slept.

*Le cinque miglia che siete corsi.*

The five miles you have run.

*N.B.*—When referring to the preceding *ne*, of it, of them, etc., the *Participle* generally takes the gender of the substantive to which it refers. Thus: Have you drunk water? *Avete bevuto dell'acqua?* Yes, I drank some. *Sì, ne ho bevuta.* Have you eaten some crabs? *Avete mangiato dei gámberi?* No, we have not (eaten any). *No, non ne abbiamo mangiati.*

Likewise, the *Past Participle* of *fare*, when meaning *to have*, *to get*, is always invariable. Ex.:

<sup>1</sup> This rule, too, is often neglected.

*Gli stivali che mi sono fatto fare* [*che* is governed by *fare*].

The boots which I got made for me.

Whereas:

*Gli sbagli che avete fatti* [*che* is governed by *fatti*].

The mistakes you have made.

Here *fare* appears in its proper signification.

*N.B.*—The Participle referring to *che cosa?* what? should also remain unaltered, because *che cosa?* is an equivalent for a neuter pronoun, thus:

*Che cosa avete detto?* What have you said?

§ 8. The *Past Participle* of the auxiliary *avere* is invariable, if the sentence is *elliptical*—i.e., if the *Past Participle* is followed by an *Infinitive Mood*, or if this *Infinitive* is understood, as:

*Gli ho reso tutti quei servizi che ho potuto* (i.e., *rendergli*).

I have done him any service I was able (to do).

*Ecco i libri che ho voluto leggere.*<sup>1</sup>

Here are the books I wanted to read.

§ 9. Whenever the preceding relative pronoun *che* or *il*, *la*, etc., *quale*, etc., is not the direct object of the Participle, this remains *invariable*. Sometimes the *real* direct object follows in the form of an *accessory sentence*, as:

*Le parole che avete voluto che gli dicessi.*

Here the direct object of *voluta* is not the preceding *che*, but the following accessory sentence *che gli dicessi*, that I should tell him [*che* before *avete* is the direct object of *dicessi*].

*N.B.*—One should carefully distinguish from the *absolute Partic.* the construction explained in Less. 15, g, Part II., where the Participle *agreeing with the following direct object* precedes and is immediately followed by *che*, as:

*Detta che ebbe la parola* no sooner had he said the word.

*Trovata che l'avremo* as soon as we shall have found it (i.e., *la pietra* the stone).

<sup>1</sup> In these three sentences *che* is not the direct object of the Partic. (*voluta*, *potuto*), but of the Infin., expressed or understood (*rendere*, *leggere*).



This construction is merely an *inversion*, where *che* is used instead of one of the compound conjunctions: *tosto che*, *subito che*, or *allorchè*, etc., and the Participle agrees with its following *direct object* (see § 3), so that the sentence is properly:

*Tostochè ebbe detta questa parola.*

*Allorchè l'avremo trovata.*

## II. The Absolute Past Participle.

§ 1. What we may call the *absolute Past Participle* often occurs, either with the *Gerund* or without it, where in English either *accessory* sentences are used, or a construction with the *Present Participle* of the auxiliary and the *Past Participle* of the *principal* verb. Ex.:

*Essendo morto il re, suo figlio salì al trono.*

After the king had died (the king *being dead*), his son ascended the throne.

§ 2. In general the *Gerund* is omitted, and the *Participle* alone is used, agreeing, of course, with the word it refers to. Ex.:

*Finita<sup>1</sup> la guerra, l'armata ritornò in patria.*

After the war was ended, the army returned home.

*Fermatasi, disse loro.*

Stopping (she stopped and . . .) she said to them.

*Girati oziosamente gli occhi all'intorno, li fissava.*  
(Manzoni.)

Having looked carelessly about him, he fixed his eyes . . .

*Passata questa (i.e., settimana), non m'appagherò più di chiacchiere.* (Manzoni.)

When this week is over, I shall not be appeased any longer with mere words.

*Udite queste parole, ella scoppiò dalle risa.*

(After) Having heard these words, she burst forth into a loud laughter.

§ 3. With the absolute Participle the preposition *dopo* (rarely *senza*) is sometimes joined, which, if the Participle were rendered by an accessory sentence, ought to appear under the form of the conjunction *dopo che* (or *senza che*). This construction is easily explained by inserting an *Infinitive Mood*. Ex.:

<sup>1</sup> Latin. *Ablat. absolut.*

**Dopo** rimasti alquanto lontani.

After having been away for some time.

(*Dopo essere* rimasti alquanto lontani.)

Or in form of an accessory sentence:

*Dopo che fummo* rimasti, etc.

### Traduzione. 132.

We have met a great many persons that bowed to us, but we did not recognize them. The gentlemen (whom) I invited for dinner have not accepted, because they are expected elsewhere to-day. Accustomed to all the comforts of wealth, she will not be able to endure (accommodate herself to) a simple life. The pupils (whom) we heard reading yesterday, have proved that they took much pains to acquire a good pronunciation. Certain animals seem to be created only for (the) man. The news about the shipwreck of the "Germania" have all been contradicted. The riches (which) they had gained have soon been dissipated. After the first defeat of the American troops, three commissioners were sent to (the) General Howe; but soon the negotiations were broken off. Soon afterwards New York was taken, both the Jerseys occupied, Philadelphia threatened, and without the most incredible efforts of Washington, whose army had been reduced to four thousand men, the cause of (the) independence would have been lost for ever. Cleopatra brought (the) death to herself. It is a good while since we have seen one another, but we have often written to one another.

### 133.

Seldom things [one has] long expected correspond to the idea we have formed of them. The long silence you have observed (*serbato*) (*transl.* observed by you) has made us think (that) you had entirely forgotten your promise. Never do anything contrary (*transl.* that be contr.) to the principles I have endeavoured (*fr. cercare*) to inculcate [in] you. The fleet we have seen arrive belongs to the French. Do you know these ships? I know them well; I saw them building (as they were built). Look at those trees; I saw them as they were planted ten years ago. The society I have seen you frequent is now dissolved. As this reflection greatly embarrassed (*Gerund*) our (*il buon*) man, he said: "One can't sleep well if one has so much intellect."

### 134.

I thank you for (*di*) the books lent to me, and as soon as I shall have read them, I will give them back to you.

When the holidays will be (are) over I shall set out (on the journey) for Rome. After the father was (*Past Part.*) dead, the sons dug up the field in order to find the treasure. Eurymedon being killed, his fleet was taken and burnt. The cause of the contagion being removed, and the booty divided, they proceeded to the election of a king. The coats I have had made do not fit me. A carrier had loaded some live lambs on his car. The poor animals, packed one upon another, with [their]\* legs tied fast and their heads hanging down, filled the air with plaintive lowing. (The) history teaches us that many nations, after having reached the pitch of glory, began to sink, and others, that were destined to slavery by their neighbours, knew how to raise themselves. Subdued, ill-treated, and humbled by barbarians and by civilised nations, the Italians languished through centuries; but at length, through their [own] courage, through the moral and material assistance of friendly nations, and through happy circumstances (*col favore delle circostanze*) they succeeded in breaking their (the) hated chains, in obtaining the long since wished for unity, and in founding the kingdom of Italy.

### Reading Exercise. 135.

#### Continuazione di Beniamino Franklin.

Ma Franklin era giovane ed inesperto<sup>1</sup>; onde<sup>2</sup> si lasciò sollevare<sup>3</sup> da uno di quei tristi<sup>4</sup>, i quali sono larghissimi<sup>5</sup> in parole e scarsi<sup>6</sup> al fatto<sup>7</sup>. Costui, promettendogli mari e monti<sup>8</sup> lo distolse<sup>9</sup> dal suo quieto mestiere per condurlo a Londra, assicurandolo che quivi farebbe passata<sup>10</sup>) e troverebbe la cuccagna<sup>11</sup>. Franklin vi andò, ma tutti que' belli castelli in aria<sup>12</sup> svanirono<sup>13</sup>, e lontano migliaia di miglia dalla patria, consumati nel tragitto i pochi suoi quattrini<sup>14</sup>, sarebbe stato ridotto<sup>15</sup> a basir di fame<sup>16</sup>, se non avesse ripigliato<sup>17</sup> il lavoro di stampar libri. Laborioso e sobrio<sup>18</sup> piaceva al suo principale<sup>19</sup>, ed acquistava riputazione ed una certa autorità sopra i compagni suoi. Questi non sapevano mai risparmiare<sup>20</sup> qualche soldo, sbevazza-

1. Inexperienced. 2. thus, therefore, so. 3. seduce. 4. rascal, wretched fellow. 5. profuse. 6. poor. 7. *al fatto* in deeds. 8. *Pro-mettere mari e monti* to promise mountains of gold. 9. *distorre* to take away, to get anybody, to leave anything. 10. *far passata* to make one's fortune. 11. *trovare la cuccagna* (a proverbial expression), to lead a delightful life. 12. *castelli in aria* castles in the air. 13. *svanire* to vanish. 14. pence. 15. reduced. 16. *basir di fame* to starve. 17. *ripigliare qualcosa* to take again, once more something. 18. sober, temperate. 19. master. 20. to save.

\* Transl. the legs . . . , the heads . . .

vano<sup>21</sup> tutto il dì, spendevano delle ore<sup>22</sup> al giuoco e sulla taverna; Beniamino al contrario beveva acqua, non se la sbirbava al lunedì<sup>23</sup>, lavorava delle ore oltre il dovere, guadagnando di più, facendo meglio e stando meglio di salute e di borsa. Aiutavasi anche coll'insegnare il nuoto<sup>24</sup>, col menare barche<sup>25</sup>, con tutti i modi onesti che gli venivano alla mano.

Perfezionato poi nell'arte sua, tornò in America, ove, conosciuto per giovane attento e temperante, trovò chi<sup>26</sup> lo sovvenne<sup>27</sup> di danaro per mettere su<sup>28</sup> una stamperia, e gli procacciò<sup>29</sup> commissioni<sup>30</sup>.

Desiderando di far bene agli altri, stampava di tempo in tempo libretti e taccuini<sup>31</sup>, alla mano<sup>32</sup> di tutti, dove esponeva le massime<sup>33</sup> della buona condotta e s'ingegnava di abituare i suoi concittadini alla parsimonia, alla fatica, a pensare giusto ed operare<sup>34</sup> il bene.

Che cosa accadde poi a Franklin?

21. to carouse. 22. whole hours. 23. *sbirbarsela al lunedì* to make blue—i.e., to leave work on Monday and go drinking. 24. *il nuoto* swimming. 25. *menar barche* to boat. 26. *chi* people who . . . 27. *sorvenire* to help, to assist. 28. *mettere su* to establish, set up. 29. to procure. 30. work. 31. almanack. 32. *alla mano* for the use. 33. principles. 34. to do.

### Dialogo.

Che gli propose quegli?

Che gli promise il seduttore?

Allorchè Franklin giunse a Londra, trovò egli che gli fosse stata detta la verità?

Che fece poi lontano migliaia di miglia dalla patria?

Da chi entrò in bottega?

Vi stava bene?

Si occupava anche d'altre cose?

Si fermò per sempre a Londra?

Che intraprese Franklin ritornato in America?

Ebbe buon successo la sua impresa?

Che stampava di tempo in tempo per istruire i concittadini suoi?

## APPENDIX.

### PROVERBS.

<i>A buon intenditor, poche parole.</i>	A word is enough to the wise.
<i>A caval donato, non si guarda in bocca.</i>	Look not a gift horse in the mouth.
<i>A chi consiglia non duole il capo.</i>	To advise is easier than to help.
<i>A chi ha testa, non manca cappello.</i>	A good head is never in want of a hat.
<i>Acqua cheta rovina i ponti.</i>	Still waters run deep.
<i>Ad ogni pignatta il suo copperchio.</i>	Like saint, like offering.
<i>Amico di tutti, amico di nessuno.</i>	A friend to all is a friend to none.
<i>Appetito non vuol salsa.</i>	Hunger is the best sauce.
<i>Bisogna battere il ferro mentre è caldo, or batti il ferro mentre è caldo.</i>	One must strike the iron while it is hot, or, make hay while the sun shines.
<i>Buon principio è la metà dell'opera.</i>	Well begun is half done.
<i>Cane che abbaia, non morde.</i>	A barking dog never bites.
<i>Cane scottato dall'acqua calda, ha paura di quella fredda.</i>	A burnt child dreads the fire.
<i>Cavar sangue da una rapa.</i>	To get blood out of a stone.
<i>Cercare il pelo nell'uovo.</i>	To find faults where there are none.
<i>Chi dorme coi cani, si sveglia colle pulci.</i>	Bad company spoils good manners.
<i>Chi dorme non piglia pesci.</i>	Sleeping foxes catch no poultry.
<i>Chi è in difetto è in sospetto.</i>	He that is in fault is in suspicion.
<i>Chi fa il conto senza l'oste, lo fa due volte.</i>	One should not reckon without one's host.
<i>Chi ha salute è ricco.</i>	Health is above wealth.
<i>Chi la dura la vince.</i>	A mouse in time may cut a cable



*Chi non risica, non rosica.*

*Chi non semina, non raccoglie.*

*Chi parla, semina; chi tace raccoglie.*

*Chi ride in gioventù, piange in vecchiaia.*

*Chi si loda, s'imbroda.*

*Chi tardi arriva, mal alloggia.*

*Chi troppo abbraccia, nulla stringe.*

*Chi va al mulino, s'infarina.*

*Chi va piano, va sano e va lontano.*

*Dal detto al fatto, v'è gran tratto.*

*Dimmi con chi vai, e ti dirò chi sei.*

*Dimmi con chi vai, e saprò quel che fai.*

*Dimmi chi pratichi, e ti dirò chi sei.*

*Dio manda il freddo secondo i panni.*

*Dopo la pioggia viene il bel tempo.*

*E meglio piegare che rompere. Esser tra l'incudine e il martello.*

*Invan si pesca, se l'amo non ha esca.*

*I paperi vogliono menare a bere le oche.*

*I pensieri non pagano dazio.*

*Il mondo è di chi se lo piglia.*

*Il troppo ed il poco, guastano il giuoco.*

*La bella gabbia non nutre l'uccello.*

*L'abito non fa il monaco.*

*La fine corona l'opera.*

*La pratica val più della grammatica.*

Nothing ventured, nothing gained.

Without pains, no gains.

The talker sows, the listener reaps.

Too gay in youth, too sad in age.

Self-praise is no recommendation.

First come, first served.

Covet all, lose all.

He that touches pitch will defile himself.

Fair and softly goes far in a way.

Saying and doing are two things.

Birds of a feather flock together, or, A man is known by his friends.

God sends cold after clothes.

After rain comes fair weather.

Better bend than break.

To be between the devil and the deep sea.

You must grease the lawyer's fist, if you will carry your cause.

Jack Spratt would teach his master.

Thoughts are free.

Boldly ventured is half won.

Too much breaks the bag.

The fine cage won't feed the bird.

It is not the cowl that makes the true friar.

All is well that ends well.

Experience is the best teacher.

*La volpe perde il pelo, ma non  
il vizio.*

*Le cose lunghe diventan serpi.*

*L'occasione fa l'uomo ladro.  
L'occhio del padrone ingrassa  
il cavallo.*

*L'uomo propone e Dio dispone.  
Meglio asino vivo che dottor  
morto.*

*Meglio fringuello in man che  
tordo in frasca.*

*Molto fumo e poco arrosto.  
Navigare secondo il vento.*

*Non v'è rosa senza spina.  
Novella cattiva, presto arriva.  
Oggi a te, domani a me.  
Oggi in figura, domani in se-  
politura.*

*Oro non è tutto quel che ris-  
plende.*

*Passata la festa, gabbato lo  
santo.*

*Patti chiari, amici cari.*

*Pietra mossa non fa musco.  
Portar legna al bosco.  
Povertà non ha parenti.  
Prender due piccioni ad una  
fava.*

*Quando non c'è il gatto in  
casa, i sorci ballano.*

*Raccomandare il lardo alla  
gatta.*

*Ride bene, chi ride l'ultimo.  
Scopa nuova spazza bene.  
Tal padrone, tal servo.  
Tante teste, tanti cervelli.  
Un malanno non arriva mai  
solo.*

*Una rondine non fa primavera.*

*Ventre digiuno, non ode nes-  
suno.*

*Volere è potere.*

A fox loses his hair, but not  
his tricks.

It is a long lane that has no  
turning.

Opportunity makes the thief.  
The master's eyes make the  
horse fat.

Man proposes, Heaven disposes.  
Better a living dog than a  
dead lion.

A bird in the hand is worth  
two in the bush.

Much ado about nothing.  
To comply with the times,  
or to go with the stream.

No rose without a thorn.  
Ill news travels fast.

To-day thee, to-morrow me.  
To-day at cheer, to-morrow  
at bier.

All is not gold that glitters.

Once on shore, we pray no  
more.

Short reckonings make long  
friends.

A rolling stone gathers no moss.  
To carry coals to Newcastle.  
Poverty has no kin.

To kill two birds with one  
stone.

When the cat is away, the  
mice will play.

To set a fox to keep the geese.

He laughs best who laughs last.  
A new broom sweeps clean.  
Like master, like man.

So many men, so many minds.  
Misfortunes seldom come  
singly.

One swallow does not make  
a summer.

A hungry man, an angry man.

Where there is will, there is  
a way.

# VOCABULARY.

## I. Italian-English.

### A.

*Abate* priest, churchman.  
*abbaiare* to bark  
*abbandonare* to abandon  
*abbastanza* enough  
*abbasso* below  
*abbonarsi* to subscribe  
*abitante* inhabitant  
*abitare* to dwell, to live  
*abito* dress, cloth, frock  
*abitudine* habit, custom  
*accadere* to happen  
*accendere* to light  
*accetta* hatchet  
*accettare* to accept  
*acciacco* infirmity  
*acciaio* steel  
*accompagnare* to accompany  
*accorgersi* to be aware  
*accostarsi* to approach  
*accusare* to accuse  
*aceto* vinegar  
*acqua* water  
*acquavite* brandy  
*acquazzone* shower  
*acquedotto* aqueduct  
*adagio* slowly  
*adatto* fit  
*addio* good-bye  
*adesso* now, at present  
*adoperare, adoprare* to use, to employ  
*adulare* to flatter  
*adunanza* meeting  
*affamato* hungry  
*affare* business, affair  
*affatto* at all  
*affetto* affection  
*affittare* to hire

*affitto* rent  
*afflitto* sad  
*affrettarsi* to hasten  
*aggradevole* agreeable  
*aggradire* to agree  
*agire* to act  
*agnello* lamb  
*ago* needle  
*aiutare* to help, to assist  
*albergatore* inn-keeper  
*albergo* inn, hotel  
*albero* tree  
*albicocca* apricot  
*alcuno* somebody, some  
*allegro* glad, joyful  
*allestire* to prepare  
*allievo* pupil  
*allodola* lark  
*allontanarsi* to withdraw  
*altezza* height  
*alto* high  
*altrettanto* as much  
*altrimenti* otherwise, else  
*alzare* to raise  
*alzarsi* to rise  
*amabile* lovely  
*amare* to love  
*amaro* bitter  
*ambasciatore* ambassador  
*amicizia* friendship  
*amico* friend  
*ammalarsi* to fall ill  
*ammalato* ill, sick  
*ammiraglio* admiral  
*ammirare* to admire  
*amore* love  
*anche* also, too  
*ancora* anchor  
*ancora* still, yet

*andare* to go  
*andarsene* to go away  
*anello* ring  
*anima* soul  
*animale* animal  
*anitra* duck  
*annegare* to drown  
*anno* year  
*annoiarsi* to get weary  
*antico* old, ancient  
*ape* bee  
*aperto* open  
*apparecchiare* to prepare  
*appetito* appetite  
*appoggiarsi* to lean  
*approdare* to land  
*aprire* to open  
*aquila* eagle  
*arancia* orange  
*aratro* plough  
*argento* silver  
*aria* air  
*arma* arm, weapon  
*armadio* shelf  
*armento* herd  
*arnese* implement  
*arrampicarsi* to climb  
*arrivare* to arrive  
*arivederci* good-bye (for the present)  
*arrossire* to blush  
*arrostiti* to roast  
*arte* art  
*asciugamani* towel  
*ascoltare* to listen  
*asino* ass  
*aspettare* to wait  
*assai* very, much  
*assalire* to attack  
*assetato* thirsty  
*assicurare* to assure  
*assorbire* to absorb  
*augurare* to wish  
*autunno* autumn  
*avanti* forward  
*avanzo* rest, remnant  
*avvedersi* to get aware  
*avvenire* future  
*avvicinarsi* to approach  
*avvocato* barrister  
*azione* action, deed  
*azzurro* azure, blue.

## B.

*Baco da seta* silkworm  
*badare* to heed  
*baffi* (pl.) moustache  
*bagnarsi* to bathe  
*bagno* bath  
*baia* bay  
*baldo* bold  
*balia* nurse  
*ballare* to dance  
*balordo* stupid, blockhead  
*bambino* baby, child  
*banca* bank  
*banchiere* banker  
*banco* bench  
*bandiera* flag  
*barba* beard  
*barca* boat  
*basta* enough  
*bastare* to suffice  
*bastimento* ship  
*bastone* stick  
*battello a vapore* steamer  
*battere* to beat, to knock  
*bellezza* beauty  
*bello* beautiful  
*bene* well  
*bere* to drink  
*bestia* beast, animal  
*bevanda* drink  
*biancheria* linen  
*bianco* white  
*biasimare* to blame  
*bicchieri* drinking-glass  
*biglietto* ticket  
*birra* beer, ale  
*birreria* ale-house  
*biscia* snake  
*bisognare* to want, to need  
*bisogno* want, need  
*bocca* mouth  
*boccone* mouthful, bit  
*bontà* goodness  
*borsa* purse; exchange  
*bosco* forest, wood  
*botte* tub, cask  
*bottega* shop.  
*bottiglia* bottle  
*bottone* button  
*braccialetto* bracelet  
*braccio* arm  
*brocca* ewer  
*brodo* broth

*bruciare* to burn  
*brutto* ugly  
*buca* ditch  
*bucco* hole  
*bue* ox : pl. *buoi*  
*buffone* buffoon  
*bugia* lie, falsehood  
*bugiardo* liar  
*buono* good  
*burla* fun, trick  
*burrasca* storm  
*burro* } butter  
*butirro* }  
*bussola* sea-compass.

## C.

*Caccia* hunting  
*cacciatore* hunter  
*cadere* to fall  
*caffè* coffee  
*cagionare* to cause  
*calamaio* inkstand  
*calamita* magnet  
*caldo* warm, hot  
*calmare* to soothe  
*calza* stocking, sock  
*calzolaio* shoemaker  
*calzoni* trousers  
*cambiale* bill of exchange  
*cambiare* to change  
*camera* room  
*cameriere* waiter  
*camicia* shirt, chemise  
*camino* chimney  
*campagna* country  
*campana* bell  
*campanile* steeple  
*campo* field  
*canale* canal  
*canarino* canary-bird  
*cancellare* to cross out  
*candela* candle  
*cane* dog  
*canestro* basket  
*cannone* gun, cannon  
*cantare* to sing  
*capanna* hut, cabin  
*capello* hair  
*capire* to understand  
*capitale* capital  
*capitano* captain  
*capo* chief ; head  
*capolavoro* masterpiece

*cappello* hat  
*capra* goat  
*capriolo* roebuck  
*carcere* prison  
*carceriere* gaoler  
*carestia* dearth  
*caricare* to load  
*carne* meat  
*caro* dear  
*carretta* cart, waggon  
*carro* car, van  
*carrozza* carriage  
*carta* paper  
*cartolaio* stationer  
*casa* house  
*cascina* farm  
*cassa* cash ; chest  
*cassetta* box, case  
*castello* castle  
*castigare* to chastise  
*catena* chain  
*catrame* tar  
*cattivo* bad  
*cavaliere* knight  
*cavallo* horse  
*caratappi* corkscrew  
*cavolo* cabbage  
*cena* supper  
*cenare* to sup  
*cencio* rag  
*cenere* ashes  
*cercare* to look for  
*certamente* certainly  
*certo* certain  
*cervo* stag  
*chiamare* to call  
*chiaro* clear  
*chiave* key  
*chiesa* church  
*chiuso* shut  
*ciarlare* to chatter  
*cieco* blind  
*cielo* sky, heaven  
*cigno* swan  
*ciliegia* cherry  
*cintura* girdle  
*circa* about  
*città* town, city  
*civetta* owl  
*cocchiere* coachman  
*cogliere* to seize  
*colazione* breakfast  
*collo* neck



*colore* colour  
*coltello* knife  
*comandare* to command  
*come* as ; how  
*commercio* trade, commerce  
*comodo* comfort  
*compagnia* company  
*compagno* fellow  
*comprare* to buy  
*condurre* to lead  
*conoscere* to know  
*conquistare* to conquer  
*contadino* peasant  
*contare* to count  
*contento* satisfied  
*conto* account  
*contrario* contrary  
*contro* against  
*convenire* to agree  
*coprire* to cover  
*coraggio* courage  
*corda* rope  
*corpo* body  
*correggere* to correct  
*corte* yard  
*cortigiano* courtier  
*corto* short  
*così* so, thus  
*coscia* thigh  
*costare* to cost  
*costretto* forced  
*costruire* to build  
*cotto* boiled, cooked  
*credere* to believe  
*crescere* to grow  
*croce* cross  
*crudo* raw  
*cucina* kitchen  
*cucire* to sew  
*cugino* cousin  
*cuore* heart  
*cuscino* cushion, pillow

## D.

*Dacchè* since  
*danaro* money  
*danno* damage  
*dappertutto* everywhere  
*dare* to give  
*data* date  
*davanti* before  
*darvero* really  
*debito* debt

*debole* feeble  
*degnarsi* to deign  
*delitto* crime  
*dente* tooth  
*deporre* to depose  
*desiderare* to wish  
*desiderio* wish  
*desinare* to dine, dinner  
*destino* destiny  
*diamante* diamond  
*diavolo* devil  
*dichiarare* to declare  
*difendere* to defend  
*difettoso* faulty  
*difficile* difficult  
*difficoltà* difficulty  
*dimenticare* to forget.  
*Dio* God  
*dire* to say  
*direttore* director  
*dirimpetto* opposite  
*diritto* straight  
*disadatto* unfit  
*disegno* design  
*disfare* to undo  
*disinvolto* well mannered  
*disperare* to despair  
*dispiace* to displease  
*disprezzare* to despise  
*dissipare* to squander  
*distruggere* to destroy  
*disturbare* to disturb  
*dito* finger  
*divenire, diventare* to become  
*divertirsi* to amuse oneself  
*dizionario* dictionary  
*dolce* sweet  
*domanda* question  
*domandare* to ask  
*domani* to-morrow  
*domestico* domestic  
*donna* woman  
*dono* gift  
*dopo* after  
*doppio* double  
*dormire* to sleep  
*dove* where  
*dovere* duty  
*dozzina* dozen  
*dubbio* doubt  
*dunque* then  
*duro* hard.

## E.

*Ebbene* well; nay  
*ebbro* drunken  
*ebreo* Jew, Jewish  
*eccellenza* excellence  
*eccetto* except  
*ecco* here is, here are  
*edificare* to edify  
*educato* educated  
*effetto* effect  
*egoista* egotist  
*elefante* elephant  
*erba* grass  
*erede* heir  
*ergastolo* penal servitude  
*erigere* to raise, to erect  
*erqe* hero  
*errore* error, mistake  
*esempio* instance, example  
*esercizio* exercise  
*esigere* to exact  
*esprimere* to express  
*essere* to be  
*estendere* to extend  
*esterno* external  
*età* age  
*eterno* eternal.

## F.

*Fabbrica* factory  
*fabbricare* to build  
*fabbro* smith  
*facchino* porter  
*faccia* face  
*facciata* front  
*facile* easy  
*falegname* joiner  
*fallo* fault  
*falso* false  
*fame* hunger  
*famiglia* family  
*fanciullo* child  
*fare* to do  
*farina* flour  
*farmacia* dispensary  
*farmacista* chemist  
*favola* fable  
*favore* favour  
*fazzoletto* handkerchief  
*febbre* fever  
*fede* faithful  
*fegato* liver

*felice* happy  
*felicità* happiness  
*femmina* female  
*ferire* to wound  
*ferita* wound  
*fermarsi* to stop  
*fermo* firm  
*ferro* iron  
*ferrovia* railway  
*fertile* fertile  
*feſta* feast, festival  
*fiaba* nursery-tale  
*fiamma* flame  
*flasco* flask  
*figlia* daughter  
*figlio* son  
*finestra* window  
*finire* to finish  
*fiore* flower  
*ſorino* florin  
*fiume* river  
*focolare* hearth, fireplace  
*foglia, foglio* leaf  
*fontana* fountain  
*forbici* scissors  
*foreſta* forest  
*forestiere* foreigner  
*formaggio* cheese.  
*fornaio* baker  
*foro* hole  
*forſe* perhaps  
*forte* strong  
*fortezza* fortress  
*fortuna* happiness, chance  
*fortunato* happy, fortunate  
*forzare* to force  
*fra* between, among  
*fragola* strawberry  
*frangere* to break  
*frate* monk, friar  
*fratello* brother  
*freddo* cold  
*fresco* cool, chilly  
*fretta* hurry  
*fronte* forehead  
*frutto* fruit  
*fucile* gun, rifle  
*fuga* flight, escape  
*fuggire* to flee, to escape  
*fuoco* fire  
*fuori* out, outside.

## G.

*Gabbia* cage  
*gagliardo* vigorous  
*gallina* hen  
*gallo* cock  
*gamba* leg  
*garofano* pink  
*gatto* cat  
*gelare* to freeze  
*gelo* frost  
*geloni* chilblains  
*geloso* jealous  
*gemere* to moan, to groan  
*gemito* groan  
*genio* genius  
*genitori* parents  
*gente* people  
*gentile* kind, gentle  
*gentilezza* kindness  
*gettare* to throw  
*ghiaccio* ice  
*giallo* yellow  
*giardiniere* gardener  
*giardino* garden  
*gigante* giant  
*ginocchio* knee  
*gioia* joy  
*giornale* journal, newspaper  
*giornata* daytime  
*giorno* day  
*giovane* young  
*giovannotto* young man  
*gioventù* youth  
*giovinetta* young girl  
*girare* to turn  
*giurare* to swear  
*giustizia* justice  
*giusto* just  
*godere* to enjoy  
*gola* throat  
*gomito* elbow  
*governo* government  
*gradire* to agree  
*grande* great, large  
*grandinare* to hail  
*grandioso* grand  
*grano* corn  
*grasso* fat  
*grazie!* thank you  
*gridare* to cry  
*grosso* big, large  
*guadagnare* to earn, to win  
*guancia* cheek

*quanto* <sup>giùve</sup>  
*guardare* to look  
*gufo* owl  
*guglia* spire  
*guisa* manner  
*guscio* shell.

## I.

*Ieri* yesterday  
*ignorante* ignorant  
*immaginarsi* to imagine  
*immagine* image  
*imparare* to learn  
*impedire* to prevent  
*imperatore* emperor  
*imperatrice* empress  
*importanza* importance  
*importare* to import  
*importo* amount  
*impresa* undertaking  
*imprestato* loan  
*imprimere* to impress  
*incantare* to charm  
*incanto* imprudent  
*inchiostro* ink  
*incontrare* to meet  
*incontro* against  
*indicare* to indicate  
*indietro* back  
*indirizzo* address  
*indurre* to induce  
*infatti* indeed  
*infelice* unhappy  
*infermità* illness, distemper  
*infuriato* furious  
*ingannare* to cheat  
*inghiottire* to swallow  
*ingiuria* insult  
*ingiusto* unjust, unfair  
*ingresso* entrance  
*innanzi* before, forward  
*inno* hymn  
*inquieto* uneasy  
*insegnante* teacher  
*insegnare* to teach  
*insensato* blockhead  
*insetto* insect  
*insieme* together  
*insolente* insolent  
*insudiciare* to soil  
*intanto* meanwhile  
*intendere* to intend  
*interessante* interesting

*intiero* entire, whole  
*inutile* useless  
*incano* in vain  
*invece* instead  
*inverno* winter  
*inviare* to send  
*invitare* to invite  
*ipocrita* hypocrite  
*ira* anger  
*isola* island  
*istituto* institution  
*istruire* to instruct  
*istruito, istrutto* learned.

## L.

*Là* there  
*labbro* lip  
*laborioso* laborious  
*lacrima* tear  
*ladro* thief  
*laggiù* there below  
*lago* lake  
*lamento* lament, groan  
*lampada* lamp  
*lampo* lightning  
*lana* wool  
*larghezza* breadth  
*largo* broad, wide  
*lasciare* to leave, to let  
*lato* side  
*latte* milk  
*lauro* laurel  
*lavorare* to work  
*lavoro* work  
*legge* law  
*leggere* light  
*leggero* to read  
*legno* wood  
*lento* slow  
*leone* lion  
*lepre* hare  
*lettera* letter  
*letto* bed  
*lettura* reading  
*levarsi* to rise  
*libbra* pound  
*libero* free, at liberty  
*libertà* freedom, liberty  
*libraio* bookseller  
*libro* book  
*lido* shore  
*lieto* glad  
*lineamento* feature(s)

*lingua* tongue, language  
*lira sterlina* pound sterling  
*liscio* smooth  
*lodevole* praiseworthy  
*lontano* far, distant  
*lotta* struggle  
*luccicare* to glitter  
*luce* light  
*lume* light, lamp  
*lunghezza* length  
*lungo* long  
*lusingarsi* to flatter oneself  
*luogo* place  
*lupo* wolf.

## M.

*Macchia* spot  
*macellaio* butcher  
*macinare* to grind  
*madre* mother  
*maestoso* majestic  
*maestro* teacher, master  
*magnifico* splendid  
*magro* lean  
*malandrino* rascal, robber  
*malato* sick, ill  
*malattia* illness  
*malcauto* imprudent  
*malcontento* dissatisfied  
*maldicenza* scandal  
*male* ill; evil  
*malgrado* in spite of  
*malsano* unhealthy  
*mancia* fee, gratuity  
*mandare* to send  
*mangiare* to eat  
*mano* hand  
*mantenere* to keep, to maintain  
*manzo* beef  
*maraviglia* marvel  
*mare* sea  
*margheritina* daisy  
*marinaio* sailor  
*marmo* marble  
*maschera* mask  
*massaia* housewife  
*matita* lead-pencil  
*mattina* morning  
*mattoni* brick  
*maturo* ripe, mature  
*mazzo* nosegay  
*medicina* medicine, physic

*medico* physician, doctor  
*meglio* better  
*mela* apple  
*memoria* memory  
*mendico* beggar  
*meno* less  
*mentire* to lie, to tell a false-  
 hood  
*mercante* merchant  
*mercato* market  
*merito* merit  
*merlo* blackbird  
*mese* month  
*mestiere* trade  
*mèta* aim, end  
*metà* half  
*metallo* metal  
*mezzo* half; means  
*mietere* to harvest  
*migliore* better  
*militare* military  
*minaccia* threat  
*minacciare* to threaten  
*minaccioso* threatening  
*minestra* soup  
*ministro* minister  
*minuto* minute  
*mischiare* to mingle  
*miserabile* wretched  
*miseria* misery  
*misto* mixed  
*misura* measure  
*modello* model  
*moderno* modern  
*modesto* modest  
*modico* moderate  
*molto* much, very  
*momento* moment  
*monarca* monarch  
*mondo* world  
*montagna* mountain  
*monte* mount  
*mordere* to bite  
*morire* to die  
*morte* death  
*morto* dead  
*mosso* moved  
*mostrare* to show  
*motivo* motive  
*moto* motion  
*mulo* mule  
*muoversi* to move  
*muratore* mason

*muro* wall  
*mutare* to change.

## N.

*Nascere* to be born  
*nascita* birth  
*nascondere* to hide  
*naso* nose  
*nastro* ribbon  
*nato* born  
*natura* nature  
*naturale* natural  
*nave* ship, boat  
*nazione* nation  
*nebbia* fog, mist  
*nemico* enemy  
*nero* black  
*nettare* to clean  
*netto* proper, clean  
*nido* nest  
*niente* nothing  
*nipote* nephew  
*nobiltà* nobility  
*noce* walnut  
*nodo* knot  
*noioso* tiresome  
*nome* name, noun  
*noncuranza* carelessness  
*nonna* grandmother  
*nonno* grandfather  
*notizia* news  
*notte* night  
*novella* tale  
*novità* novelty  
*nudo* naked  
*nulla* nothing  
*nuora* daughter-in-law  
*nutrice* nurse  
*nutrire* to nourish

## O.

*Occhiali* spectacles  
*occhio* eye  
*occulto* hidden  
*occupato* occupied  
*odiare* to hate  
*odio* hatred  
*odioso* hateful  
*odore* odour  
*offesa* offence  
*officina* factory  
*offrire* to offer  
*oggetto* object



*ognora* always  
*omaggio* homage  
*ombrello* umbrella  
*ombrellino* parasol  
*onda* wave  
*onesto* honest  
*onore* honour  
*opera* work  
*opporre* to oppose  
*ora* hour  
*oracolo* oracle  
*ordine* order  
*orecchio* ear  
*orgoglioso* proud  
*ornamento* ornament  
*orologio* watch  
*oscuro* dark  
*ospedale* hospital  
*osso* bone  
*ottenere* to obtain  
*osservare* to observe  
*ovunque* everywhere  
*ozio* laziness  
*ozioso* lazy, idle.

## P.

*Pacato* calm  
*pacco* parcel  
*pace* peace  
*padre* father  
*padrone* master  
*paese* country  
*pagare* to pay  
*paglia* straw  
*paio* pair  
*palato* palace  
*palla* ball  
*panca* bench  
*panciotto* waistcoat  
*paniere* basket  
*panno* cloth  
*parere* to seem  
*parlare* to speak  
*parola* word  
*passare* to pass  
*passeggiare* to walk  
*passo* step  
*patibolo* scaffold  
*patire* to suffer  
*paura* fright  
*pauroso* afraid  
*pazienza* patience  
*pazzia* folly

*pazzo* foolish  
*peccato* sin  
*peccatore* sinner  
*pecora* sheep  
*peggio* worse  
*pena* pain  
*penna* pen  
*pensare* to think  
*pentirsi* to repent  
*pentola* pot, boiler  
*pera* pear  
*perdonare* to pardon  
*perduto* lost  
*pericolo* danger  
*permettere* to permit  
*pescatore* fisherman  
*pesce* fish  
*petto* breast  
*pezzo* piece  
*piacere* pleasure  
*piacevole* pleasing  
*piangere* to weep  
*piano* plain  
*pianta* plant  
*pianterreno* ground floor  
*piazza* place  
*piccolo* small, little  
*piède* foot  
*pigro* lazy  
*pioggia* rain  
*piombo* lead  
*pittore* painter  
*pittura* painting  
*plebe* mob  
*poco* little  
*poltrona* easy-chair  
*polvere* dust; powder  
*popolo* people  
*porco* swine, pork  
*porta* door  
*portinaio* door-keeper  
*portone* gateway  
*posto* place  
*potenza* power  
*povero* poor  
*pozzo* well  
*pranzare* to dine  
*pranzo* dinner  
*pregare* to pray, to beg  
*preghiera* prayer  
*premio* prize  
*prendere* to take  
*presto* soon

*precioso* precious  
*prezzo* price  
*prigione* prison  
*principale* principal, chief  
*principe* prince  
*probabile* probable  
*produrre* to produce  
*proibire* to prevent  
*promettere* to promise  
*pronto* ready  
*proposta* proposal  
*proprietà* propriety  
*prossimo* next  
*prova* proof, trial  
*provare* to try  
*prugna* plum  
*pugnare* to fight  
*pulito* clean  
*pulpito* pulpit  
*pungere* to stick  
*punta* point.

## Q.

*Quaderno* quire, copybook  
*quadro* picture  
*quale* which  
*qualità* quality  
*quattro* four  
*quieto* quiet.

## R.

*Rabbia* rage  
*rabbioso* enraged  
*racconto* tale, narrative  
*ragazza* girl  
*ragazzo* boy  
*raggio* beam  
*ragione* reason  
*rame* copper  
*re* king  
*recare* to bring  
*regalo* present  
*regina* queen  
*regola* rule  
*reso* rendered  
*restare* to remain  
*restituire* to render  
*resto* remainder  
*ribassare* to lower  
*ricchezza* riches, wealth  
*ricco* rich  
*ricevere* to receive  
*ricevuta* receipt

*ricordare* to remember  
*ricordo* keepsake  
*ridere* to laugh  
*ridicolo* ridiculous  
*rigoroso* rigorous  
*rimanere* to remain  
*rimprovero* reproach  
*ringraziare* to thank  
*riposare* to rest  
*risparmiare* to spare, to save  
*rispondere* to answer  
*risposta* answer  
*ritornare* to return  
*ritratto* portrait  
*riuscire* to succeed  
*roba* things  
*roncine* swallow  
*rosa* rose  
*rosso* red  
*rotondo* round  
*rotto* broken  
*rubare* to steal  
*rumore* noise.

## S.

*Sacco* sack  
*sacerdote* priest, clergyman  
*sala* hall, drawing-room  
*sale* salt  
*salire* to mount  
*salute* health  
*salvare* to save  
*sangue* blood  
*sano* healthy  
*savio* wise  
*sbaglio* mistake  
*scala* staircase  
*scaldarsi* to warm oneself  
*scarpa* shoe  
*scarso* scarce, scanty  
*scatola* box  
*scegliere* to choose  
*scendere* to descend  
*scherzare* to joke  
*schiaffo* box on the ears  
*schiena* back  
*schiaffo* gun, fusil  
*sciocco* stupid, silly  
*scoglio* cliff  
*scordarsi* to forget  
*scrivere* to write  
*scuola* school  
*scusare* to excuse

*secco* dry  
*secolo* century  
*seggiola, sedia* chair  
*sempre* always  
*sentire* to feel  
*sera* evening  
*serva* servant-maid  
*servire* to serve  
*servitore* footman  
*seta* silk  
*settimana* week  
*sgridare* to scold  
*signore* gentleman  
*soddisfare* to satisfy  
*sogno* dream  
*soldato* soldier  
*soldo* (It.) halfpenny  
*sole* sun  
*solito* usual  
*sonno* slumber, sleep  
*sorella* sister  
*sorridere* to smile  
*sospiro* sigh  
*sotto* under  
*spada* sword  
*spalla* shoulder  
*sparire* to disappear  
*spavento* fright  
*sponda* shore  
*sposa* bride, wife  
*sposare* to marry  
*sposo* bridegroom; husband  
*stagione* season  
*stampare* to print  
*stamperia* printing-office  
*stanco* tired, wearied  
*stare* to stay, to stop  
*stato* state  
*stivale* boot  
*strada* street  
*straniero* stranger  
*stretto* narrow  
*studio* study  
*stufa* stove  
*subito* immediately  
*suddito* subject  
*sventura* misfortune.

## T.

*Tacere* to be silent  
*tagliare* to cut  
*tanto* so much

*tardi* late  
*tavola, tavolo* table  
*tazza* cup  
*tedesco* German  
*tela* linen  
*temere* to fear  
*temperino* penknife  
*tempesta* storm, tempest  
*tempo* time, weather  
*temporale* storm, hurricane  
*tenente* lieutenant  
*tenere* to keep, to hold  
*tenero* tender, soft  
*terra* earth  
*terreno* ground  
*tetto* roof  
*tirare* to draw  
*toccare* to touch  
*togliere* to take away  
*tornare* to return  
*torre* tower  
*torta* tart  
*tosto* soon  
*tovaglia* table-cloth  
*tradurre* translate  
*traduzione* translation  
*trarre* to draw  
*trascinare* to drag  
*trascurare* to neglect  
*tremare* to tremble  
*trono* throne  
*troppo* too much  
*trovare* to find  
*tuono* thunder  
*turbare* to disturb, to trouble  
*turchino* blue.

## U.

*Ubbidire* to obey  
*ubbriaccone* drunkard  
*uccello* bird  
*ucciso* killed  
*udire* to hear  
*uffiziale* officer  
*ultimo* last  
*umido* damp  
*umile* humble  
*uovo* egg  
*usare* to use  
*uso* use.  
*uscio* door  
*uscire* to go out

*usignuolo* nightingale  
*utile* useful  
*uva* grapes.

## V.

*Vaglia* post-office order  
*vano* vain  
*vantaggio* advantage  
*vapore* steam  
*vecchiaia* old age  
*veduto* seen  
*vegliare* to wake  
*velo* veil  
*vendetta* vengeance  
*vento* wind  
*venturo* future, next  
*verde* green

*verme* worm  
*vero* true  
*veste* dress, gown  
*vestito* dress, clothes  
*vetta* top  
*vettura* carriage  
*viaggiare* to travel  
*vicino* neighbour  
*vissuto* lived  
*vita* life  
*voce* voice.

## Z.

*Zio, zia* uncle, aunt  
*zolfanello* match  
*zucchero* sugar  
*zufolo* whistle.

## II. English-Italian.

## A.

A, an *un (uno)* m., *una* f.  
 able, to be able *potere, sapere*  
 abominable *abbominevole*  
 about *circa, all'incirca, da, di*;  
   at about 10 o'clock *verso le*  
   10; to have anything about  
   one *aver seco*  
 absence *assenza* f.  
 absent *assente*  
 absolute *assoluto, -a*  
 abstain, to — *astenersi*  
 absurdity *assurdità* f.  
 abuse, to — *abusare*  
 academy *accademia* f.  
 accept, to — *accettare, rice-*  
   *vere*  
 accommodate, to — *accomo-*  
   *dare*  
 accommodate, to — *accomo-*  
   *dare*  
 accompany, to — *accompa-*  
   *gnare*  
 account *conto* m.  
 accustom, to — *accostumare,*  
   *avvezzare*  
 acid *agro, -a*  
 acquaintance *conoscenza* f.  
 acquire, to — *acquistare*  
 act *l'atto* m.

act, to — *agire*  
 action *azione* f.  
 active *attivo, -a*  
 actual *attuale* m. & f.  
 address, to — *parlare; indi-*  
   *rizzare la parola*  
 administration *amministra-*  
   *zione* f.  
 admiral *ammiraglio*  
 advanced *avanzato*  
 advantage *vantaggio* m.  
 adversary *avversario* m.  
 Æsop *Esopo*  
 affair *faccenda* f., *affare* m.  
 affirmation *asserzione* f.  
 afraid, to be — *aver paura;*  
   *temere*  
 after *dopo*  
 afternoon *dopo pranzo*; at 2,  
   3, 4... o'clock in the after-  
   noon *alle 2, 3, 4... pomeri-*  
   *diane*  
 against *contra (contre)*  
 age *età* f., old age *vecchiaia* f.  
 ago, a few days ago *alcuni*  
   *giorno fa (sono)*  
 agree, to — *convenire*  
 agreeable, adj. *aggradévole,*  
   adv. *aggradevolmente*  
 agriculture *agricoltura* f.

aground, to run — *naufragare*  
 air *aria* f.  
 alas! *oimé!*  
 Alexander *Alessandro*; Alex.  
 the Great — *Magno*  
 Alfred *Alfredo*  
 all *tutto*, -a, pl. *tutti*, -e: at  
 all *punto*  
 All Saints' Day *Ognissanti*  
 alliance *alleanza* f.  
 allow, to — *permettere*  
 almost *quasi*  
 alone *solo*, *soletto*, -a  
 along *lungo*; to come — with  
*venire con*; get — *via!*  
 Alps *Alpi*  
 also *anche*  
 although *benchè*, *ancorchè*,  
*quantunque*  
 always *sempre*  
 ambassador *ambasciatore* m.  
 amend, to — *emendare*  
 amends, to make — *ritrattarsi*  
 amenity *amenità*  
 America *America*, American  
 adj. *americano*, -a  
 amiable *amabile* m. & f.  
 among *tra*, *fra*, *presso*  
 amuse, to — *divertirsi*  
 amusing *divertente* m. & f.  
 Anaxamenes *Anassámene*  
 anchor, to weigh — *levar l'án-*  
*cora*, *salpare*  
 ancient, adj. *antico*, -a, pl. *an-*  
*tichi*, -e  
 anger *collera*, *furia* f., *sdegno*  
 m.  
 another *un altro*, *un'altra*; one  
 another *l'un l'altro*, f. *l'una*  
*l'altra*; pl. *gli uni gli altri*,  
 f. *le une le altre*  
 answer *risposta* f., to —, *ris-*  
*pondere*  
 antiquity *antichità* f.  
 any (often not translated) *al-*  
*cuno*, -a  
 anybody *qualcheduno*  
 anything *qualche cosa di...*  
 apartment *stanza* f.  
 appetite *appetito* m.  
 approach, to — *avvicinarsi*  
 approve, to — *approvare*  
 apricot *albicocca* f.

arm *braccio* m., pl. *le braccia*  
 army *armata* f.  
 around *intorno*, -a...  
 arrest, to — *arrestare*  
 arrive, to — *arrivare*, *giungere*  
 art *arte* f.  
 Artaxerxes *Artasérse*  
 artist *artista* m. & f.  
 as come, *che*, *quanto*  
 as well — as *tanto* — *quanto*  
 (invar.); *così (sì) come* —  
 (*che*); *siccome*; as — as  
*tanto* — *quanto*, f. *tanta* —  
*quanta*, pl. *tanti* — *quanti*, f.  
*tante* — *quante*; *tanto*, pl.  
*-i*, -e — *che (come)*; as  
 soon as possible *quanto prima*  
 ashamed, to be —; *aver ver-*  
*gogna*  
 ashes *cenere* m. & f.; pl. f.  
 ashore, to go — *approdare*  
 Asia *Asia* f.  
 ask, to — *domandare*  
 assembly *assemblea*, *adunan-*  
*za* f.  
 assist, to — *assistere*  
 assistance *assistenza* f., *aju-*  
*to* m.  
 assure, to — *assicurare*  
 astonishment *stupore* m.  
 astray, to go — *vagare*  
 at *a*, *da*, *in*  
 attack, to — *assalire*  
 attentive *attento*, *intento*, -a  
 attract, to — *attrarre*  
 Austria *Austria* f.  
 Austrian, subst. & adj. *austria-*  
*co*, f. -a; pl. m. subst. -*ci*;  
 pl. adj. m. -*chi* and *ci*  
 author *autore* m.  
 authorize, to — *autorizzare*  
 avarice *avarizia* f.  
 avenger *vendicatore* m.  
 avenue *parco* m.  
 await, to — *aspettare*  
 awaken, to — *destare*  
 aware, to be — *sapere*, *sentire*  
 away *via*; to go — *andarsene*  
 Aix-la-chapelle *Aquisgrana* f.

## B.

Back *dietro*, *indietro*, *addietro*  
 (see the verb this adj. 'is



used with); to be — *essere*  
*di ritorno, ritornare*  
 bad *cattivo, -a*; badly *male*  
 baker *fornaio* m.  
 ball *ballo* m.; *palla* f.  
 ballet *balletto* m.  
 banish, to — *bandire, esiliare*  
 bank (of a river) *riva, spon-*  
*da* f.  
 barbarian *barbaro* m.  
 barrel *barile*  
 basket, *cestello, cesto, panierem.*  
 battle *battaglia* f.  
 be, to — *essere* (See *begone*!)  
 beard *barba* f.  
 beauty *belleza* f.  
 beautiful *bello, -a*  
 because *perchè, poichè, giacchè*  
 become, to — *divenire, diven-*  
*tare*; to become = to befit  
*convenire a qdn.*  
 bed *letto* m.; to go to — *co-*  
*ricarsi, andare a letto*  
 beer *birra* f.  
 befall, to — *essere fatto a qdn.*  
 before *prima di*  
 beg, to — *pregare*  
 beggar *mendico* m.  
 begin, to — *cominciare a . . .*,  
*mettersi a . . .*; to — with  
*cominciare con . . .*; a tra-  
*vel . . . intraprendere un*  
*viaggio (di studi)*  
 beginning *principio* m.  
 begone! *va! vada!*  
 behaviour *condotta* f.  
 behind *dietro*  
 being, the — *creatura* f., *essere*  
 m.  
 believe, to — *credere [di . . .]*  
 belong, to — *appartenere, es-*  
*sere*  
 bend, to — *inchinare*  
 Berlin *Berlino*  
 beside, to be — oneself *essere*  
*fuori di sè*  
 besides *oltre a ciò, per altro*  
 best *il (la) migliore*  
 Bethlehem *Betlemme*  
 betrothal *sponsali* pl. m.  
 better *migliore* m. & f.; to like  
 — *amar meglio, preferire*; it  
 is — *val (è) meglio*

Bible *Bibbia* f.  
 bid, to — *comandare, ordi-*  
*nare*; to — farewell *dire*  
*addio*  
 big *grosso, -a*; grande m. & f.  
 bill *cambiale* f., *conto* m.  
 bind, to — *legare*  
 bird *uccello* m.  
 birth *nascita* f.; to give —  
*produrre*  
 black *nero, -a*  
 blackbird *cornacchia* f.  
 bleed, to — *sanguinare*  
 blessing *benedizione* f. (sing.)  
 blind *cieco, -a*  
 blockhead *imbecille* m. & f.  
 blood *sangue* m.  
 blossom, to — *fiorire*; blossom,  
 the *fiore* m.  
 blue *azzurro, turchino, -a*  
 blush, to — *arrossire*  
 boast, to — of . . ., *gloriarsi di . .*  
 boatman *barcaiolo* m.  
 body *corpo* m.  
 bold *ardito, -a*; audace m. & f.  
 bone *osso, m. pl. le ossa*  
 bonnet *cappello* m., *cuffia* f.  
 book *libro* m.  
 bookbinder *legatore di libri*  
 boot *stivale* m.  
 booty *preda* f., *bottino* m.  
 born, to be — *nascere*; P.  
*rem. nacqui, P. p. nato*; to  
 be —, i.e., to live, to be  
*essere nato*  
 both *ambe, ambedue, i (le) due*  
 bottle *bottiglia* f.  
 bottled wine *vino da bottiglia*  
 box *scatola* f.; (in the theatre)  
*palco* m.  
 boy *ragazzo* m.  
 Brazil *il Brasile*  
 brave *coraggioso, -a*  
 brave, to — *sfidare*  
 bread *pane* m.  
 break, to — *rompere*; Pass.  
*rem. ruppi, P. p. rotto*; to  
 — off *rompere*  
 breakfast *colazione* f.  
 breast *petto* m.  
 breathe, to — *spirare, respi-*  
*rare*  
 bride *sposa* f.

briefly *in breve*; briefly then  
*tant' è*  
 brine *acqua* f.; *le onde* pl. f.;  
 bring, to — *portare, recare,*  
*trasportare*; — up *educare,*  
*allevare*  
 broad *largo, -a*  
 brother *fratello* m.  
 buffoon *buffone* m.  
 build, to — *costruire*; *fabbri-*  
*care*  
 building *edifizio* m., *fabbrica* f.  
 burn, to — *bruciare*  
 burst, to — forth *prorompere*  
 business *affare, -i*  
 but *ma, però*  
 butcher *beccaio, macellaio* m.  
 butter *butirro, burro* m.  
 buy, to — *comperare, com-*  
*prare*  
 by *da*; by heart *a mente*, by  
 (of time) *verso*, by night *di*  
*notte*; by and by *presto o*  
*tardi*

## C.

Cæsar *Cesare*  
 calculate, to — *computare*  
 calendar *calendario* m.  
 calf *vitello* m.  
 call, to — *chiamare*; to —  
 on... *andare (venire) a tro-*  
*vare, visitare*; to be called  
*chiamarsi*  
 calumniation *calunnia* f.  
 camp *campo* m.  
 can, I can *posso* [Infin. *potere,*  
*see (to be) able*]  
 cap *cuffia, berretta* f.  
 capital, the — *capitale* f. (of  
 a country)  
 Capitol *Campidoglio* m.  
 captain *capitano* m.  
 car *carro* m.  
 caravan *caravana* f.  
 card *carta* f.  
 care *cura* f.; to take — *ba-*  
*dare, aver cura*  
 carnival *carnevale* m.  
 carriage *carrozza* f.  
 carrier *carrettaio* m.  
 carry, to — *portare*  
 Carthaginian *Cartaginese*

case *caso* m.  
 cat *gatto* m.  
 cathedral *cattedrale* f.  
 cause (in law) *lite* f. (reason),  
*causa* f.  
 cause, to — *cagionare*  
 cautious *cauto, -a*, adj.  
 cavern *caverna* f.  
 cease, to — *cessare*  
 celebrated *celebre* m. & f., *ri-*  
*nomato, -a*  
 certain *certo, -a*, adj.  
 cessation, without — *incessan-*  
*temente*  
 Champagne *Sciampagna* f.  
 change, to — *convertire*  
 character *carattere*  
 charge, to — *caricare*  
 Charles *Carlo*  
 charming, adj. *ameno, -a*; *va-*  
*go, -a*  
 chatter, to — *chiaccherare*  
 cheap, cheaply *a buon mercato*  
 cheat, to — *ingannare, gab-*  
*bare*  
 cheese *formaggio* m.  
 cheesemonger *formaggiaio* m.  
 cherry *ciliegia* f.  
 cherry-tree *ciliegio* m.  
 chess *gli scacchi* m.  
 child *fanciullo* m.  
 choice *scelta* f.  
 Christ *Cristo*  
 Christian *cristiano* m.  
 church *chiesa* f.  
 Cicero *Cicerone*  
 cigar *sigaro* m.  
 circumference *circuito* m.  
 circumstance *circostanza* f.  
 citizen *cittadino* m.  
 city *città* f.  
 civilisation *incivilimento* m., *ci-*  
*viltà* f.  
 civilized *civilizzato, colto*  
 clean, to — *pulire*  
 clear *chiaro, limpido* adj.; to  
 see — *veder chiaro*  
 clever *abile* m. & f.  
 clock, o'clock, at 1 o'clock *ad*  
*un'ora, al tocco*; at 2, 3, 4  
 etc. o' — *alle 2, 3, 4* etc.  
 cloth *panno* m.  
 clothes *abiti* m.

clown *buffone* m.  
 coach and four *tiro a quattro* m.  
 coachman *cocchiere, vetturino* m.  
 coast *spiaggia* f., *costa* f.  
 coat *abito* m.  
 cock, to — (a pistol) *montare il cane*  
 coffee *caffè* m.  
 coffin *sarcofago* m.  
 cold *freddo, -a*, adj.  
 colonel *colonnello* m.  
 colour *colore* m.  
 Columbus *Colombo* n.  
 column *colonna* f.  
 combat *lotta* f.  
 comfort *agio* m.  
 come, to — *venire*; to — along *venire con qdn.*  
 comedy *commedia* f.  
 comment, to — *commentare*  
 commerce *commercio* m.  
 commission *commissione* f.  
 commissioner *commissario* m.  
 common *comune*; — -ly *ordinariamente*  
 communicate, to — *comunicare*  
 complain, to — *lagnarsi*  
 complexion  *carnagione* f.  
 conclude, to — *conchiudere*  
 condemn, to — *condannare*  
 condition *condizione* f.  
 conduct *condotta* f.  
 confederation *confederazione* f.  
 confess, to — *confessare*  
 confirm, to — *confermare*  
 connection *relazione* f., *rapporto* m.  
 conquer, to — *conquistare*; to — smbd. *vincere*  
 conqueror *conquistatore* m.  
 consequence *conseguenza* f.  
 consequently *perciò*  
 consignment *spedizione* f.  
 consist, to — *comporsi di*; *esistere (da)*  
 conspiracy *congiura* f.  
 constant *costante, fermo*  
 Constantinople *Costantinopoli*  
 consul *console* m.  
 contagion *contagio* m.

contemporary *contemporaneo* m.  
 contract, to — *contrarre*  
 contradict, to — *contraddire*  
 contrary *contrario, -a*  
 convenient *convenevole, conveniente*  
 convince, to — *convincere, persuadere*  
 cook *cuoco* m., *cuoca* f.  
 copy, the — *copia* f.  
 copybook *quaderno* m.  
 Coriolanus *Coriolano*  
 corpse *cadavere* m.  
 correct, to — *correggere*  
 correctness *giustezza* f.  
 cost, to — *costare*  
 counsel *consiglio* m.  
 counsellor *consigliere* m.  
 count *conte* m., to count *contare*  
 countenance *aspetto* m.  
 countess *contessa* f.  
 country *patria* f.; (in contradistinction to town) *campagna* f.; = land *paese* m.  
 countryman *concittadino, compaesano* m.  
 courage *coraggio* m.  
 courageous *coraggioso, intrepido, -a*  
 course, the *corso* m.  
 course, of — *sicuro*; *naturalmente* adv.  
 court *corte* f.  
 courtier *cortigiano* m.  
 cousin *cugino* m., *cugina* f.  
 cover, to — *coprire* [m.  
 covetous (old sinner) *avaraccio*  
 crack, to — *scricchiolare*  
 creation *creazione* f.; id. *figura* f.  
 creator *creatore* m.  
 crime *crimine* m., *delitto* m.  
 criticism *critica* f.  
 crown, to — *incoronare*  
 cruel *crudele* m. & f.  
 cruelty *crudeltà* f.  
 cry, the — *lo strido*, pl. *le strida*  
 cry, to — (weep) *piangere*; (scream) *gridare*; to — for mercy *chiedere grazia*  
 cultivate, to — *coltivare*

cultivated (adj.) *colta*, -a  
cup *chicchera* f., *tazza* f.  
cupola *cupola* f.  
cure, to — *curare*, *guarire*  
cut, to — *tagliare*.

## D.

Damage *danno* m.  
damp *umido*, -a  
dance, to — *ballare*  
danger *pericolo* m.  
dare, to — *osare*  
Darius *Dario* m.  
dark *oscuro*, -a  
daughter *figlia* f.  
day *giorno* m., *di* m.; this —  
week *oggi a otto*  
daybreak *il far del giorno*  
dairy-woman *lattivendola* f.  
dead *morto*, -a  
dealer *negoziante* m.  
dear *caro*, -a  
death *morte* f.; — bed *letto di*  
*morte* m.  
debt *debito* m.  
decay, to — *decadere*  
deceit *frode* f.  
deceive, to — *ingannare*, *de-*  
*ludere*  
declare, to — *dichiarare*  
decrease, to — *decrescere*  
dedicate, to — *dedicare*  
deed, the lofty — *le gesta*  
deep *profondo*, -a  
defend, to — *difendere*  
defeat, the — *sconfitta* f.  
defence *difesa* f.  
deign, to — *degnarsi*  
delight, to — *rallegrare*  
delivered *liberato*, -a; Jerusa-  
lem — *la Gerusalemme li-*  
*berata*  
delude, to — *deludere*, *beffarsi*  
*di*  
delusion (see to delude)  
demand, to — *domandare*  
Demosthenes *Demostene* m.  
den *caverna* f.  
denounce, to — *denunciare*  
deny, to — *negare*  
depart, to — *partire*  
depend, to — *fidarsi di* . . .  
deprive, to — *privare*

deride, to *burlarsi di* . . .  
derive, to — *derivare*  
design, the — *desiderio*, *de-*  
*sto* m.  
desire, to — *disiderare*  
despatched, to be — *partire*  
desperately *desperatamente* adv.  
despise, to — *sprezzare*  
destine, to — *destinare*  
destiny *destino* m.  
destroy, to — *distruggere*  
destruction *distruzione* f.  
detain, to — *trattenere*, *rite-*  
*nere*  
develop, to — *sviluppare*  
device *stragemma* m.  
devote, to — *consacrare*  
dialogue *dialogo* m.  
Dido *Didone* f.  
die, to — *morire*  
different *differente* m. & f.  
difficult *difficile* m. & f.  
difficulty *difficoltà* f. (from.  
diff . . . *dall'impiccio*)  
dig, to — up *scavare*  
diligent *diligente* m. & f., *labo-*  
*rioso*, -a  
diminish, to — *diminuire*, *sce-*  
*mare*  
dine, to — *pranzare*  
dining-room *sala da pranzo*  
dinner *pranzo* m.  
directly *subito* adv.  
disagreeable *sgradevole*, *spia-*  
*cente*  
disappear, to — *sparire*  
discover, to — *scoprire*  
disease *malattia* f.  
disgrace *disgrazia* f., *male* m.  
dispense, to — *dispensare*  
displeasure, to — *spiacere*  
disposed *disposto*, -a  
dispute *lite* f.  
dissipate, to — *dissipare*  
dissolve, to — *dissolvere*  
distance *distanza* f.  
distant *distante*  
distinguish, to — *distinguere*  
distribute, to — *distribuire*  
disturb, to — *sturbare*  
disturbance *disturbo* m.  
ditch *fosso* m., *fossa* f.  
divine *divino*, -a

do, to — *fare*. Have done!  
*finitela! la finisca (Ella)!*

dog *cane* m.

dollar *scudo* m.

dome *duomo* m.

door *porta* f., *uscio* m.

door-keeper *guardaportoni* m.,  
*portinaio* m.

doubt, to — *dubitare*

down *abbasso*; to fall — stairs  
*cadere dalla scala*; to fall —  
 on one's knees *cader ginoc-*  
*chione*

dozen, *dozzina* f.

draught *tiro* m.

draw, to — *trarre*; to — upon  
 (= to attract) *attirare*; to —  
 the sword *sguainar la spada*

dreadful *funesto*, -a

dress, the — *la veste*, to —  
*vestire*

drink, to — *bere (bevere)*

drip, to — *grondare (with di)*,  
*sgocciolare*

drive, to — (out) *cacciare*

drunken (man) *ubbriaco* m.

duke *duca* m.

duration *durata* f.

during *per, durante*

Dutch *Olandese* adj. and subst.

dutiful *fedele al suo dovere*

duty *dovere, dazio* m.

## E.

Each *ognuno, ciascheduno, cia-*  
*scuno, ogni*

earn, to — *raccorre, miètere*

earnest *serio*, -a adj.; in —  
*da senno*

earth *terra* f.

earthly *terrestre* m. & f.

easily *facilmente*

Easter *Pasqua* f.

easy *facile* m. & f.

eat, to — *mangiare*

education *educazione* f.

effeminacy *effeminatezza* f.

effort *sforzo* m.

effrontery *sfrontatezza, impu-*  
*denza* f.

egg *uovo* m., pl. *le uova*

Egypt *Egitto* m.

Egyptian *egizio, egiziano,*  
*d'Egitto*

eight *otto*

elder *maggiore*, see *old*

elect, to — *eleggere*, P. p. *eletto*

election *elezione* f.

elegant *elegante* m. & f., —  
*ly con eleganza*

eleven *undici*

eloquent *eloquente*

else *altro*

embarrass, to — *imbarazzare*

embrace, to — *abbracciare*

embroider, to — *ricamare*

emperor *imperatore* m.

empire *impero* m.

end *fine* m. & f., *esito* m.; to —  
*finire*

endeavour, to — *ingegnarsi.*

*sforzarsi, cercare*

enemy *nemico* m.

engaged, see *at stake*

England *Inghilterra* f.

English *inglese* m. & f.

enjoyment *godimento* m.

enormous *enorme* m. & f.

enough *abbastanza (invar.)*

enrich, to — *arricchire*

enter, to — *entrare*; . . . an  
 action, *procedere giudizial-*  
*mente*

enterprise *impresa* f.

entirely *intieramente*

envy *invidia* f.

epic *epico*, -a

epidemic *epidemia* f.

equal *uguale*

equal, to — *stimarsi del pari*

erect, to — *erigere*; Pass. rem.

*eressi*, P. p. *eretto*

esteem, the — *stima* f. [*zare*

*esteem*, to — *stimare apprez-*

eternal *eterno*, -a

Europe *Europa* f.

European *europeo*

even *sino, anche*

evening *sera* f.

event *avvenimento, accidente* m.

ever *mai*; — since *sempre*:

for — *per sempre*

every *ogni* m. & f. (only used  
 in the Sing.). every one

*ognuno, -a*



everybody *ciascheduno, ciascu-  
no, -a*  
everywhere *dappertutto*  
evident *evidente* m. & f. *chia-  
ro, -a*  
examination *esame* m.  
exasperated *accanito, -a*  
excellent *eccellente* m. & f.  
excite, to — *eccitare, to --  
surprise sorprendere*  
excursion *gita* f.  
execute, to — *eseguire*  
exertion *sforzo* m., *fatica* f.  
exhibition *esposizione* f.  
exhort, to — *ammonire; esor-  
tare*  
exile *esilio* m.  
existence *esistenza* f.  
expect, to — *aspettare*  
expectation *aspettazione* f.  
expense *le spese*; at one's —  
*alle spese di qualcheduno*  
experience *esperienza* f.  
experiment *sperimento* m.  
expose, to — *esporre*  
express, to — *esprimere*  
extricate, to — *cavare*  
eye *occhio* m.

## F.

Fable *favola* f.  
fabrication *fabbricazione* f.  
face *la faccia*; to face *affron-  
tare*  
fail, to — *manicare*  
faint-hearted *codardo, pauroso,  
pusillanime*  
fair (hair) *biondo, -a*; (fine)  
*bello, -a*  
faithful *fedele* m. & f.  
fall, to — *cadere*  
false *falso, -a*  
family *famiglia* f.  
famous *famoso, -a*  
far *distante* m. & f.; how —  
is it? *quanto c'è?*  
farewell *addio* (invar.)  
fashion *moda* f.  
fast (tied) *arrandellato, -a*  
fat *grasso, -a*  
fate *sorte* f., *destino* m., *sven-  
tura* f.

father *padre* m.; — -in-law *su-  
fatigue fatica* f.  
fault (moral- *difetto* m., (error)  
*errore* m.; *sbaglio* m.; my —  
*colpa mia*  
favour, to — *favorire*  
fear, to — *temere, aver paura*  
fear, the — *paura* f.  
feed, to — *nutrire*  
feeling, the — *sentimento*; a  
vague — *un certo non so  
che*  
fellow *uomo* m.  
fertile *fertile* m. & f.  
festival  *festa* f.  
fetch, to — *andare a prendere*  
few *pochi, -e*; a — *alcuni, -e*  
field *campo* m.  
fight, the — *lotta* f.  
fight, to — *combattere, lottare*  
fill, to — *empire, riempire*; to  
— his place *coprire il suo  
posto*  
find, to — *trovare*  
finally *finalmente*  
fine *bello, -a*; (refined) *fino, -a*  
firearm *arma da fuoco* f.  
firm *fermo, -a*  
first *primo, -a* adj.; *prima* adv.  
fish *pesce* m.  
fit, to — (of a coat) *andar  
bene*  
fitting, to be — *convenire*  
flatter, to — *lusingare*  
flee, to — *fuggire*  
fleet *flotta* f.  
fling *gettare*  
florin *florino* m.  
flour *farina* f.  
flower *fiore* m.  
flush *arrossire*  
fly, to — *fuggire*  
follow, to — *seguire, tener  
dietro a qualcheduno*  
follower *partigiano* m.  
fond, to be — *amar molto,  
assai*  
foot *pie'de, piè* m.  
footman *servo* m.  
for *per*; as — *quanto a . . .*;  
(= because) *perchè*  
forbid, to — *vietare*  
force *forza*; by — *per forza*

foreigner *straniero* (adj. & subst.)  
 forget, to — *dimenticare* (*dimenticarsi di*)  
 form *forma* f.  
 form, to — *formare*  
 formerly *altre volte*  
 forth *avanti* (when used with verbs, as: *to burst forth*, see these verbs)  
 fortnight *quindici giorni*  
 fortunate *fortunato*, -a  
 fortune *facoltà* f., *fortuna* f.  
 forty *quaranta* pl. m. & f.  
 found, to — *fondare*  
 fowl *pollastro* m.  
 fox *volpe* f.  
 France *Francia* f.  
 Francis *Francesco* m.  
 Frankfort *Francoforte* (on the Maine *sul Méno*)  
 fray *lotta*, *mischia*  
 Frederick *Federico*  
 free *libero*, -a; — ly *francamente*  
 freeze, to — *gelare*  
 French *francese* m. & f.  
 Frenchman *francese* m.  
 frequent, to — *frequentare*  
 fresh *fresco*, -a, adv. *di nuovo*  
 Friday *Venerdì*  
 friend *amico*, -a  
 friendship *amicizia* f.  
 frog *rana* f.  
 from *da*  
 fruit *frutto* m., pl. *le frutta*  
 fulfil, to — *adempire*, *verificarsi*  
 full *pieno*, -a; at — length (see *length*)  
 fully *perfettamente*, *intieramente* adv.  
 funds *fondi* pl. m.  
 fur cap *berretto* (m.) *di pelo*  
 furnished *mobigliato*, -a; *fornito*, -a

## G.

Gain, to — *guadagnare*; to — cause *vincere la lite*  
 garden *giardino* m.  
 garment *abito* m., *veste* f.  
 gate *porta* f., *portone* m.

gee ho! *arri!*  
 general, the — *generale* m.  
 generous *generoso*, -a  
 genius *genio*; *ingegno* m.  
 Genoa *Genova*  
 Genoese *genovese* m. & f.  
 gentle *gentile*  
 gentleman *signore* m.  
 George *Giorgio*  
 German, the — *Tedesco* m.  
 Germany *Germania* f.  
 get, to — (see p. 340)  
 gift *dono* m.  
 girl *ragazza*, *franciulla*, *zitella*, *giovane*; the little . . . *bimba* f.  
 give, to — *dare*  
 give back *rendere*  
 glad *lieto*, -a; *allegro*, -a: to be — *rallegrarsi*, *godere*  
 glass (for drinking) *bicchiere* m., (mat.) *vetro* m.  
 glazier *vetraio* m.  
 glory *gloria* f.  
 glove *guanto* m.  
 go, to — *andare*; to — out *uscire (di casa)*; to — away *andarsene*  
 God *Dio* m.; (after a conson.) *Iddio* m.  
 Godard, geogr. Got(t)hard *Got-tardo*  
 goddess *Dea* f.  
 gold *oro* m., (of gold) *d'oro*, poet. *áureo*, -a  
 gone, be — (see *begone*!)  
 good *buono*, -a  
 goodness *bontà* f.  
 gooseberry *ribes* m., *uva spina* f.  
 government *governo* m.  
 gracious *grazioso*, -a; *clemente* m. & f.  
 grammar *grammatica* f.  
 grandmother *nonna*, *ava* f.  
 grapes *uva* f.  
 gray *grigio*, -a  
 great *grande* m. & f.; a — many *molto*, -e  
 greatly *molto*, *assai* *grandemente* adv.  
 greatness *grandezza* f.  
 Greece *Grezia* f.

Greek *greco*, -a (see p. 223)  
 green, *verde*  
 ground (earth) *terra* f. (bottom),  
*fondo* m.  
 grow, to — *crescere*; to —  
 (old, etc.) *divenire*, *diventare*  
 guest *ospite* m.  
 guide *guida* f.  
 guilty *colpevole*.

## H.

Habit, to have the — *solere*,  
*usare*  
 hair *capello* m. (usually in the  
 Pl.)  
 half *mezzo*, -a; by — *a metà*  
 hall *sala* f.  
 hand *mano* f.  
 handsome *bello*, -a  
 hang, to — *pendere*; — full  
 of . . . , *essere pieno di*  
 hanging down *all'ingiù*  
 happiness *felicità* f.; *benessere*  
 m.  
 happy *felice* m. & f.  
 harbour *porto* m.  
 hard *duro*, -a; hard (words)  
*brusco*, -a  
 harmony *armonia* f.  
 hasten, to — *affrettarsi*  
 hat *cappello* m.  
 hate, to — *odiare*  
 hatred *odio* m.  
 have (to) *avere*  
 head *capo* m., *testa* f.; —ache  
*mal di testa* m.  
 health *salute* f.  
 hear, to — *sentire*, *udire*, *ascol-*  
*tare* (see p. 341)  
 heart *cuore*; by — *a mente*,  
*a memoria*  
 heaven *cielo*, *paradiso* (Dante)  
 m.  
 heavy *pesante* m. & f.  
 Hebrew *ebraico*, -a  
 hedge *siepe* f.; thorn — *siepe* f.  
 height *altezza*, *altura* f.  
 hell *inferno* m.  
 help, to — *aiutare*, *soccorrere*  
 Henry *Enrico* m.  
 here *qui*; — is (are) *ecco! c'è*,  
*vi è*  
 heritage *eredità* f., *retaggio* m.

hero *eroe* m.  
 hesitate, to — *esitare*  
 hide, to — *nascondere*, *nascon-*  
*dersi*  
 high *alto*, -a  
 hill *colle* m.  
 himself (acc.) *si*  
 hinder, to — *impedire*  
 hint, to — *accennare*; the hint  
*(ac)cenno*  
 historian *storico* m.  
 history *storia* f.  
 hither *qua*  
 holiday *festà* f.; —s *vacanza* f.  
 holy *santo*, -a; the 3 — kings  
*i tre Re magi*  
 home *a casa*  
 home-grown *nostrale*  
 honest *onesto*, -a  
 honorary *onorario*, -a  
 honour, the — *onore* m.  
 hope, to — *sperare*  
 horrible *orribile* m. & f.  
 horse *cavallo* m.  
 horseback, on — *a cavallo*  
 hospitality *ospitalità* f.  
 hot *caldo*, *caldissimo*  
 hôtel *albergo*, *hôtel* m.  
 hour *ora* f.  
 house *casa* f.  
 how come? — *far quanto c'è?*  
 how long *da quando*; *quanto*  
*tempo*  
 however *ma*, *però*; — (with  
 adj. following) *per quanto*  
 human *umano*, -a; — ly *uma-*  
*namente*  
 humble *devoto*, -a, *umile*, to  
 — *avvilire*  
 humiliate, to — *umiliare*  
 humor *umore* m.  
 hundredweight *centinaio* m.  
 hungry, to be — *aver fame*  
 hunt, to — *cacciare*; the hunt  
*caccia* f.  
 huntsman *cacciatore* m.  
 husband *marito* m.  
 hyena *iena* f.  
 hypocrite *ipocrita* m. & f.

## I.

I *io*  
 idea *idea* f., *pensiero* m.

ideal *ideale*  
 idle *pigro*, -  
 if *se*  
 ignorant *ignorante* m. & f.  
 ill *ammalato*, -a  
 illness *malattia* f.  
 imagination *immaginazione* f.  
 immense *immenso*, -a  
 immortal *immortale* m. & f.  
 impart, to — *confidare*  
 important *importante* m. & f.  
 importune, to — *importunare*  
 impose, to — *imporre* (irr.)  
 impostor *ingannatore* m.  
 improve, to — *emendarsi*  
 impudent *impudente* m. & f.,  
     *sfacciato*, -a  
 in *in*, *fra*  
 incivility *inciviltà* f.  
 incredible *incredibile* m. & f.  
 inculcate, to — *inculcare*  
 incur, to — *attirarsi*  
 independence *indipendenza* f.  
 inform, to — *informare*  
 ingenious *di talento*  
 inhabitant *abitante* m.  
 injurious *nocevole* m. & f.  
 injury *ingiuria* f.  
 injustice *ingiustizia* f.  
 ink *inchiostro* m.  
 inkstand *calamaio* m.  
 innocent *innocente* m. & f.  
 inquire, after . . . *domandare*  
     *di . . .*  
 insipid *insipido*, *sciocco*, -a  
 inspire, to — *inspirare*  
 instruction *istruzione* f.  
 instructive *istruttivo*, -a  
 intellect *intelligenza* f.  
 intelligent *intelligente* m. & f.  
 intelligibly *intelligibilmente*  
 intention *intenzione* f.  
 inter, to — *seppellire*  
 into *in*  
 introduce, to — *presentare*, *in-*  
     *trodurre*  
 invigorate, to — *fortificare*  
 invitation *invito* m.  
 invite, to — *invitare*  
 iron *ferro* m.  
 irreparable *irreparabile* m. & f.  
 island *isola* f. [translated]  
 it *egli, ei, esso* (usually not

Italian *italiano*, -a  
 itself *sè* (acc.); *se stesso*

## J.

James *Giacomo*  
 Jane *Giovanna* f.  
 Jersey *Gersè* f.  
 Jerusalem *Gerusalemme* f.  
 Jesus *Gesù*  
 Jew *ebreo* m.  
 jewel *gioiello* m.  
 joiner *falegname* m.  
 Joseph *Giuseppe* m.  
 joy *gioia* f.  
 Judæa *Giudea* f.  
 judge *giudice* m.  
 July *Luglio*  
 Julius *Giulio*  
 jump, to — *saltare*  
 just *giusto*, -a; — *appunto* —  
     *now giustamente, per l'ap-*  
     *punto.*

## K.

Keep, to — *tenere*  
 kill, to — *uccidere*  
 kind *benigno*, -a; *buono*, -a  
 kindness *gentilezza* f.  
 king *re* m.  
 kingdom *regno* m., *reame* m.  
 kiss, to — *baciare*  
 kitchen *cucina* f.  
 knee *ginocchio* m.; pl. *le gin-*  
     *occhia*  
 knife *coltello* m.  
 knitting worsted *lana da calze*  
 know, to — *sapere, conoscere*

## L.

Laborious *laborioso*, -a  
 labour *fatica* f.  
 laden *carico*, -a  
 lady *dama* f., *signora* f.; young  
     — *zitella* f.  
 lake *lago* m.  
 lamb *agnello* m.  
 lamp *lampada* f.  
 Lampsacus *Lánsaco* m.; Lamp-  
     sacenan *Lansaceno*, -a  
 land, to — *approdare, pigliar*  
     *terra*  
 land, the — *il paese* m.  
 language *lingua* f., *favella* f.

- languish, to — *languire*  
 large *grande* m. & f.  
 last *ultimo*, -a; *scorso*, -a;  
     at — *alla fine*  
 late (dead) *fu* (invar.); adv.  
     *tardi*  
 lately *ultimanente*, *poco fa*  
 laugh, to — *ridere*; to — at  
     *deridere*, *burlarsi di* . . .  
 laughter *il riso* m., pl. *le risa*  
 laurel *lauro* m.  
 law *legge* f.  
 lawsuit *processo* m.  
 lawyer *avvocato* m., *giurecon-*  
     *sulto* m.  
 lead, the — *piombo* m.  
 lead, to — *condurre*  
 leaf *foglia* f.  
 learn, to — *imparare*  
 learned *dotto*, -a  
 leave, to — *lasciare*, *abbando-*  
     *nare*  
 lecture *lettura* m.  
 leg *gamba* f.  
 lend, to — *prestare*  
 less *meno* adv.  
 lesson *lezione* f.  
 let, to — *lasciare* (with the  
     verb *to let* is transl. by the  
     *Imperat.*)  
 letter *lettera* f.; letter-paper  
     *carta da lettera*  
 levity, *leggerezza* f.  
 Lewis *Luigi*, *Lodovico*  
 liar *bugiardo* m.  
 liberty *libertà* f.  
 library *biblioteca*, *libreria* f.  
 lie, the — *bugia* f.  
 lie, to — *giacere* (irr.); (to  
     tell lies) *mentire*  
 lieutenant *luogotenente*, *tenente*  
 life *vita* f.  
 light *luce* f.; adj. *leggiere*, -a  
 lighthouse *fanale* m.  
 lightning *lampo* m.  
 like, adv. *come*, *al pari di* . . .  
     *siccome*  
 like, to — *amare*  
 linen *tela* f., *biancheria*: to  
     change — *cambiar la ca-*  
     *micia*  
 linen-press *armadio da bian-*  
     *cheria* m.
- linguistic *di lingua*  
 lion *leone* m.  
 Lisbon *Lisbona*  
 listen, to — *ascolare*, *badare*  
 little (small) *piccolo*, -a; (not  
     much) *poco*, -a; a little *un*  
     *poco di* . . .  
 live, to — *vivere* (irr.); (to  
     reside) *star di casa*, *abitare*,  
     *alloggiare*, *dimorare*  
 load, to — *caricare*  
 loaded *carico*, -a  
 Lombardy *Lombardia*  
 London *Londra* f.  
 long *lungo*, -a; no longer *non*  
     *più* —; adv. *lungo tempo*  
 look, to — *guardare*, *riguar-*  
     *dare*; to — angry *aver l'aria*  
     *burbera*; to — for *cercare*  
 looking-glass *specchio* m.  
 lose, to — *perdere* (irr.)  
 loss *perdita* f.  
 loud *alto*, -a; adv. *ad alta voce*  
 love, to — *amare*  
 low *basso*, -a  
 lowing, the — *belamento* m.  
 Lusiade *Lusiada* f.  
 luxury *lusso* m.
- M.
- Madam *Signora* f.  
 maid of Saragossa *la donzella*  
     *di Saragozza*  
 magazine *magazzino* m.  
 magnanimous *magnanimo*, -a  
 magnet *calamita* f.  
 magnificence *magnificenza* f.  
 magnificent *magnifico*, -a  
 majestic *maestoso*, -a  
 Majesty *Maestà* f.  
 make *fare*, *rendere*; to — known  
     *palesare*  
 man *uomo* m.  
 man-o'-war *corazzata* f.  
 manage, to — *maneggiare*  
 mankind *l'umanità* f.  
 manner *maniera* f., *costume* m.  
 many *molti*, -e; how —?  
     *quanti*, -e? so — *tanti*, -e;  
     as — *as tanti* (-e) — *quanti*  
     (-e); — a *più d'un* (*d'una*)  
 marchioness *marchesa* f.



mare *giumenta* f.  
 maritime *marittimo*, -a  
 Marius *Mário*  
 marquis *marchese* m.  
 marry, to — *sposare*; to be  
 — ied *maritarsi*  
 marshal *maresciallo* m.  
 Mary *María*  
 master *padrone* m.; *signore* m.,  
 to make oneself — of *impadronirsi di* . . . ; (= teacher)  
*maestro* m.  
 match *zolfanello*, *fiammifero* m.  
 matter *faccenda* f.  
 may (aux. verb. is always expressed by the *Subj. Mood* of the verb it is used with)  
 mayor *maggiore*  
 means *mezzo* m.; by no — *in verun modo*; *niente affatto*.  
 measure *misura* f.  
 medicine *medicina* f.  
 meet, to — *incontrare*; to go to — *andare incontro a* . . .  
 melody *melodia* f.  
 member *membro* m., pl. *le membra* f.  
 mend, to — *correggere* (irr.)  
 merchant *mercante*  
 mercy *grazia* f.; to have mercy *avere pietà*  
 mere *mero*, -a; this adj. is frequently rendered by the adverbs *solamente*, *non — che*, *non — se non che*  
 merit *merito* m.  
 merry *allegro*, -a  
 messenger *messaggero* m.  
 middle *mezzo* m.; in the — *in mezzo*, -a . . .  
 midnight *mezzanotte* f.  
 midst, in the — *in mezzo*, -a . . . , *nel mezzo di* . . .  
 mighty *potente* m. & f.  
 Milan *Milano*

mile *miglio* m., pl. *le miglia*  
 milk *latte* m.  
 milliner *crestaia* f.  
 mind *spirito* m.  
 minister *ministro* m.  
 miracle *miracolo* m.  
 mischief *danno* m.  
 miser *avaro* m.  
 miserable *miserò*, -a, *misereabile* m. & f.  
 misfortune *disgrazia* f.  
 Miss *signorina*, *madamigella* f.  
 miss, to — *mancare*  
 mist *nebbia* f.  
 moderation *moderazione* f.  
 modern *moderno*, -a; *odierno*, -a  
 modest *modesto*, -a  
 modesty *modestia* f.  
 moment *momento* m.  
 monarch *monarca* m.  
 Monday *lunedì* m.  
 money *danaro* m.  
 month *mese* m.  
 monument *monumento* m.  
 more *più*  
 morning *mattina* f.; in the — (*di*, or *della*) *mattina*.  
 mosque *moschea* f.  
 most *il più*; — men etc., *la maggior parte degli uomini*, etc.  
 mostly *per lo più*  
 mother *madre* f.  
 motion *moto* m., *movimento* m.  
 move, to — *muovere*, *commuovere*  
 Mr. *Signor* m.\*  
 much *molto*, -a, adj.; *molto* (inv.) adv.; how — *quanto*, as — *as tanto* — *quanto*  
 Munich *Mónaco (di Baviera)*  
 murder, to — *assassinare*  
 murderer *omicida*, *assassino* m.  
 music *musica* f.

\* Italians invariably use "Signor" before a name (surname or Christian name), and "Signore" when there is no name following, as: *Signor Roberto*, *Signor Manzoni*; but: no, sir! = *no, signore!* — Since "Mr." is always followed by a name, it should be rendered by "Signor," as: Mr. Gladstone *Signor Gladstone*; Mr. Charles *Signor Carlo*.

Mussulman *Musulmano* m.  
 must, I, he, etc. —, transl. by  
 the impersonal verb *bisognare*  
 myself, Nom. *io stesso*, *io medesimo*, Acc. *me*.

## N.

Name, the — *nome* m.  
 name, to — *nominare*  
 Naples *Nápoli*  
 Napoleon *Napoleone* m.  
 nation *nazione* f.  
 native *nativo*, -a; *natio*, -a;  
 — town *patria* f.  
 near *vicino*, a . . . (*di*); *presso*  
 nearly *quasi*, *per poco*  
 necessary *necessario*, -a  
 neck *collo* m.  
 need, to — *occorrere* (a *qdn.*)  
 neglect, to — *negligere*, *trascurare*  
 negotiations *trattative*  
 neighbour *vicino*, -a; *prossimo*, -a  
 neither — nor *nè* — *nè*  
 Netherlands *Paesi Bassi* pl. m.  
 never *non* — *mai*  
 nevertheless *nondimeno*, *ciò nonostante*  
 new *nuovo*, -a  
 New York *Nuova York*  
 news *nuova*, *notizia* f.; to bring —  
*recar nuova*  
 newspaper *gazzetta* f., *giornale* m.  
 next *prossimo*, -a; the — day  
*il giorno seguente* (*dopo*)  
 nice *leggiadro*, *gentile*, *garbato*; a — predicament *un bell'imbarazzo*  
 niece *nipote* f.  
 night *notte* f.  
 nightingale *usignolo* m.  
 no *no*; — man etc. *nessun uomo ecc.*  
 noble *nobile* m. & f.  
 nobody *nessuno*, -a; *niuno*, -a  
 noise *rumore* m., *fracasso* m., *buccano* m.  
 none *niuno*, also *non* — *ne*  
 nose *naso* m.  
 not *non*

nothing *non* — *niente* (*nulla*)  
 notice *appunto*, *cenno*; *notizia* f.  
 novel-writing *letteratura romanzesca*  
 now *adesso*, adv.  
 nun *monaca* f.  
 nymph *ninfa* f.

## O.

Oath *giuramento* m., to take  
 — *far o prestar giuramento*  
 obey, to — *ubbidire*  
 oblige, to — *obbligare*  
 obscure *oscuro*, -a; *bruno*, -a;  
*bruno*, -a; *sconosciuto*, -a  
 observe, to — *osservare*  
 obtain, to — *ottenere*  
 occasion *occasione* f.  
 occupation *occupazione* f.  
 occupy, to — *occupare*  
 odious *odioso*, -a  
 offend, to — *offendere*  
 officer *uffiziale* m.  
 official *uffiziale* m.  
 often *spesso*, *sovente*  
 oil *olio* m.  
 old *vecchio*, -a; *antico*, -a; to  
 be 20 etc. years old (*avere*  
 — *anni*)  
 on *sù*, *sopra*, -a; — Friday  
*venerdì*  
 one *un*, *uno*, *una*; — has, can,  
 etc. (see the *Passive voice*)  
 only *soltanto*, *solamente*; adj.  
*solo*, -a  
 open, to — *aprire*  
 opera *opera* f.; — tune *aria*  
 (*d'un' opera*) f.  
 opinion *opinione* f.  
 opportunity *opportunità*; *occasione* f.  
 oppress, to — *opprimere* (irr.)  
 or o, *oppure*  
 oracle *oracolo* m.  
 orator *oratore* m.  
 order, the — *ordine* m.; in —  
 to . . . *per*  
 order, to — *comandare*, *ordinare*, *prescrivere*; — to be  
 made *far fare*  
 Oriental *orientale* m. & f.  
 origin *origine* f.

orphan *orfano* m.; — house  
(asylum) *orfanotrofio*, *ricovero*  
*degli orfani*  
ostrich *struzzo* m.  
other *altro*, -a  
ought, usually transl. by the  
Cond. of *dovere*  
out *fuori*; to go — *uscire*  
over *sopra*, *sovra*; to reign —  
*regnare in* . . .  
overbearing *superbo*, *orgoglio-*  
*so*, -a  
overwhelmed *fuori di sè*  
owe, to — *dovere*  
own *proprio*, -a  
ox *bue* (pl., *buoi*) m.

## P.

Pack, to — *affastellare*, *giacere*  
pain *pena* f.; to take pains  
*darsi pena*, *ingegnarsi*  
paint, to — *pingere*  
painter *pittore* m.  
pair *paio* m., *coppia* f.  
palace *palazzo* m.  
pale *pallido*, -a; to turn —  
*impallidire*  
paper *carta* f.  
pardon, to — *perdonare*  
parents *genitori* m.  
parental *paterno*, -a  
Paris *Parigi* m.  
part *parte* f.; to take — *prendere parte*, *assistere*  
partake, to — *partecipare*;  
*prendere parte (a)*  
pass, to — *passare*; *fare*,  
*succedere*  
passage *passo* m.  
passion *passione* f.  
passionate *appassionato*, -a  
patron *patrono* m.  
Paul *Paolo* m.  
pay, to — *pagare*; to — a  
visit *andare a trovare*; the  
pay *la paga* f.  
peace *pace* f.  
peaceable *alieno dalle risse*  
peasant *contadino* m.  
pell-mell *alla rinfusa*  
pen *penna* f.

pencil *lapis* m.; *matita* f.  
penetrate, to — *penetrare*; to  
be — *d essere compreso di* . .  
people *la gente*; (= one) see  
the *Passive voice*; (nation)  
*nazione* f.; *popolo* m.; young  
— *gioventù* f.  
perceive, to — *osservare*; *ac-*  
*corgersi*  
perfectness *perfezione* f.  
perish, to — *perire*  
persecute, to — *perseguitare*  
person *persona* f.  
persuasion *persuasione*, *con-*  
*vinzione* f.  
Pharaoh *Faraone* m.  
Philadelphia *Filadelfia*  
philosopher *filosofo* m.  
Phoenicia *Fenicia* f.  
Phrygia *Frigia* f.  
physician *medico* m.  
pick, to — *beccare*  
picture *quadro* m.  
piece *pezzo* m.; (a whole —  
of cloth) *pezza* f.  
piece, master — *capolavoro* m.  
pious *pío*; *timorato di Dio*  
pistol *pistola* f.  
pitch *apice* m.  
pity, to — *aver compassione*,  
*compiangere*  
pity, it is a — *è peccato*  
place, the — *luogo* m., *posto*  
m.  
place, to — *mettere*  
plague *peste* f.  
plaintive *lamentevole*  
plan *progetto* m.  
plan, to *progettare*  
planet *pianeta* m.  
plant, the — *pianta* f.  
plant, to — *piantare*  
play, to — *giuocare* (music)  
*suonare*; . . . the pl. *gioco* m.  
please, to — *piacere*  
pleasure *piacere* m.  
plunder, to — *saccheggiare*  
plunge, to —, in specul. *per-*  
*dersi in ispeculazioni*; to —  
into the water *gettarsi nell'*  
*acqua*  
poem *poema* m., *poesia* f.  
poet *poeta* m.

point *punto* m.; on the — *in procinto di* . . . ; to be on the — *stare, per* . . .

polite *garbato, -a*

Polynices *Polinice* m.

poor *povero, -a*; the — (pl.) *i poveri*

poplar *pioppo* m.

porter *portinaio* m.

portfolio *taccuino* m., *portafoglio* m.

portrait *ritratto* m.

Portugal *Portogallo* m.

possession *possessione* m., to take — *impadronirsi di* . . .

possible *possibile* m. & f.

post (situation) *posto* m.; (office) *posta* f.

pot *pignatta* f., *pentola* f., flower — *vaso da* . . .

pound *libbra* f.

poverty *povertà* f.

power *potere* m., *forza*

praise, to — *vantare, lodare*

praiseworthy *lodevole*

prattle *chiacchierio* m.

prayer *preghiera* f.

predicament *imbarazzo* m.

prefer, to — *preferire*

presence *presenza* f.

present, to — *presentare*

present, the — *dono* m., *regalo* m.

presentiment *presentimento* m.

preserve, to — *preservare, conservare*

president *presidente* m.

pretend, to — *pretendere, far sembrare di* . . .  *fingere*

prevented *impedito, -a*; *trattenuto, -a*

pride *orgoglio* m., *gloria* f.

prince *principe* m.

princess *principessa* f. [*ma* f.]

principle *principio* m., *massi-printer stampatore* m.

probable *probabile*

proceed, to — *procedere* (irr.)

procure, to — *produrre, creare, far nascere*

production *prodotto* m.

profit, to — *appropfitare, prevalersi*

promenade, to — *passeggiare*

promise, to — *promettere*

promise, the — *promessa* f.

pronounce, to — *pronunciare*

pronunciation *pronuncia* f.

proposal *proposizione* f., *proposta* f.

propose, to — *proporre, proporsi*

proscribe, to — *proscrivere*

prosperity *prosperità* f.

protect, to — *proteggere*

protector *protettore* m.

protest, to — *protestare*

proud *fiero, -a*; to be — *gloriarisi*

prove, to — *provare*

proverb *proverbio* m.

provide, to — *provvedere*

province *provincia* f.

punctual *puntuale*

punish, to — *punire, castigare*

pupil *scolare, -a*; *allievo, -a*

purgatory *purgatorio* m.

purpose, for that — *a tal uopo*

purse *borsa* f.

put, to — *mettere*

pyramid *piramide* f.

## Q.

Queen *regina, reina* f.

question *questione* f.

quickly *presto*

quiet *tranquillo, -a*; *cheto, -a*

quite *affatto, intieramente*

Quixote *Chisciòtte* m.

## R.

Railroad *strada ferrata* f., *ferrovia* f.

rain, the — *pioggia* f.

rain, to — *piovere*

rainy *piovoso, -a*

raise, to — *levare, alzare*

Raphael *Raffaello* m.

rare *raro, -a*

rate, at any — *in ogni caso*

reach, to — *raggiungere, toccare*

read, to — *leggere*

reading-book *libro di lettura*

ready *pronto, -a*

really *veramente*  
 reap, to — *mietere*  
 reason *ragione, causa* f., *motivo* m.  
 reasonable *ragionevole* m. & f.  
 receive, to — *ricevere, accettare*  
 recollect, to — *ricordarsi*  
 recommend, to — *raccomandare*  
 reconcile, to — *riconciliare*  
 recovery *convalescenza* f.  
 red *rosso, -a*  
 re-enter *rientrare*  
 reflection *riflessione* f.  
 refuse, to — *ricusare*  
 regard, to — *riguardare, risguardare*  
 regard, the — *riguardo* m.  
 regular *regolare* m. & f.  
 regulate *regolare*  
 regulated *regolato, -a*  
 Regulus *Regolo*  
 reign, to — *regnare*  
 rejoice, to — *rallegrarsi*  
 relation *parente* m. & f.; *relazione* f.  
 relieve (a sentinel) *cambiare*  
 remember, to — *ricordarsi*  
 remit *rimettere, smettere*  
 remove, to — *rimuovere, allontanare*  
 render, to — *rendere*  
 repair, to — *rammendare, riparare*  
 repeat, to — *ripetere*  
 repent, to — *pentirsi*  
 reproach, the — *rimprovero* m.  
 reputation *riputazione* f.  
 republic *repubblica* f.  
 request, to — *chiedere*  
 request, the — *preghiera* f.  
 requisite *necessario, -a*  
 resemble, to — *rassomigliare, assomigliare*  
 residence *residenza; sede* f.  
 resolution *risoluzione* f.  
 resolve, to — *risolvere, risolvere, decidersi*  
 respect *rispetto* m.  
 respectful *rispettoso, -a*  
 responsibility *responsabilità* f.  
 result, the — *risultato, esito* m.

retain, to — *sostenere, tenere*  
 retire, to — *ritirare*  
 retract, to — *smentire*  
 return, to — *ritornare*  
 return, the — *il ritorno* m.  
 revenge, to — *vendicare, -rsi*  
 reward, to — *ricompensare*  
 Rhenish *del Réno*  
 rib *coscia* f.  
 ribbon *nastro* m.  
 rich *ricco, -a*  
 riches *ricchezza* f.  
 rid, to get — *liberarsi di . . . distaccarsi di . . .*  
 ridicule, to — *burlarsi di . . .*  
 right *destro, -a*; to be — *aver ragione*  
 ring *anello* m.  
 ripe *maturo, -a*  
 river *fiume* m.  
 road *strada* f.  
 rob, to — *rubare*; to — anyb. of smth. *privare di . . .*  
 robber *ladrone* m.  
 rock *rocca* f., *rupe* f.  
 roll, to — *rotolare, avvoltolare*  
 Roman *romano, -a*  
 room *stanza, camera* f.  
 root, to — out *sterminare, estirpare, sradicare*  
 round *rotondo, -a*; — about *all'intorno*; to turn — to *voltarsi verso*  
 royal *reale* m. & f.  
 rub, to — *fregare*  
 ruin, the — *rovina* f.; to fall to — *andar in rovina*  
 ruin, to — *rovinare, distruggere*  
 run, to — *correre*; to — the risk *correre rischio*; to — together *accorrere*  
 Russia *Russia* f.

## S.

Sacred *sacro, -a*  
 sacrifice, to — *sacrificare*  
 sacrifice, the — *sacrificio* m.  
 sad *tristo, -a*  
 saddle *sella* f.  
 sail, to — *far vela*; . . . down *discendere*  
 sailor *marinaio* m.



sake, for the — *per*  
 same *stesso*, -a; *medesimo*, -a;  
 all the — *tutt' uno*  
 satisfied *soddisfatto*, *contento*,  
 -a  
 satisfy, to — *soddisfare*  
 Saturday *Sabato*  
 Saviour *Salvatore* m.  
 say, to — *dire*  
 Saxony *Sassonia* f.  
 scaffold *impalcatura* f., *ponte*  
 m., *palco*, *patibolo* m.  
 scare away, to — *fugare*  
 school *scuola* f.  
 schoolfellow *compagno di scuola*  
 m., *camerata*  
 science *scienza* f. (natural —  
*scienze naturali*, pl.)  
 scissors *forbici* f.  
 sculptor *scultore* m.  
 season *stagione* f.  
 seat *sede* f.  
 seated *assiso*, -a; be — *s'ac-*  
*cómodi!*  
 secret, adj. *segreto*, -a; the —  
*segreto* m.  
 secretary *segretario*  
 see, to — *vedere*  
 seek, to — *cercare*  
 seem, to — *parere*, *sembrare*  
 seize, to — *prendere*, *afferrare*  
 seldom *raramente*, *di rado*  
 sell, to — *vendere*  
 send, to — *mandare*  
 sentence *sentenza* f.  
 sentinel *sentinella* f.  
 sergeant *sergente* m.  
 serious *serio*, -a  
 servant *servitore* m.  
 serve, to — *servire*  
 service *servizio* m.  
 session *seduta* f.  
 set out, to — *partire*  
 seven *sette*  
 several *parecchi*, -ie; *alcuni*, -e  
 severity *severità* f.  
 set, to — out *partire per*  
 shadow *ombra* f.  
 shake, to — *stringere*  
 shall, I — etc., translated by  
 the Future Tense  
 shame *vergogna* f.  
 shape *forma* f.

shave, to — *radere*; *far la*  
*barba*  
 sheet *lenzuolo* m.; sheet of  
 paper *foglio di carta*  
 shield-bearer *scudiero* m.  
 ship *nave* f., *bastimento* m.  
 shipwreck *naufragio* m.  
 shirt *camicia* f.  
 shoe *scarpa* f.  
 shoemaker *calzolaio* m.  
 shore *spiaggia* f.  
 short *corto*, -a; *breve* m. & f.  
 show, to — *mostrare*  
 shut, to — *chiudere*  
 Sicily *Sicilia*  
 sick *ammalato*, -a  
 signification *significato* m.  
 silence *silenzio* m.  
 silly *stupido*, -a  
 silver *argento*; — adj. *d'ar-*  
*gento*; poet. *argenteo*  
 simple *sémplice* m. & f.  
 since *chè*, *dacchè*  
 sing, to — *cantare*  
 singer *cantante* m., -trice f.  
 single *solo*, -a  
 singular *singolare* m. & f.  
 sink, to — *declinare*  
 sinner *peccatore*; old covetous  
 — *avaraccio* m.  
 sister *sorella* f.  
 sit, to — *sedere*, *sedersi*  
 situation *situazione* f.; (place,  
 office) *posto* m.  
 skilful *abile* m. & f.  
 slave *schiavo* m.  
 slavery *schiavitù* f.  
 sleep, the — *sonno* m.  
 sleep, to — *dormire*  
 slender *sciolto*, *svelto*, -a  
 slight *piccolo*, -a — est *me-*  
*no*, -a  
 slipper *pantofola* f.  
 slow *lento*, -a  
 small *piccolo*, -a  
 smell, the — *odore* m.  
 smoke, to — *fumare*  
 snatch, to — away *portar via*,  
*uccidere*  
 so così; — and — *tale e quale*  
 sober *sobrio*, -a  
 society *società* f.  
 sofa *sofà* m.

sojourn *soggiorno* m.  
 soldier *soldato* m.  
 some *alcuno*, -a; see: the Genitive partitive  
 something *qualche cosa*  
 son *figlio*, *figliuolo* m.  
 song *canzone* f.  
 songstress *cantatrice* f.  
 soon *tosto*, *fra poco*; as — as possible *quanto prima*  
 Sophia *Sofia*  
 Sophocles *Sófocle* m.  
 sorrow *tristezza* f.  
 sorry *tristo*, -a; I am — *mi spiace*, *mi rincresce*  
 soul *anima* f.  
 soup *zuppa* f.; *minestra* f.  
 sour *agro*, -a; acre  
 sow, to — *seminare*  
 space *spazio* m.  
 Spain *Spagna* f. (after a consonant), *Ispagna* f.  
 Spanish *Spagnuolo*, -a; *di Spagna*  
 speak, to — *parlare*, *dire*  
 spectacles *occhiali* m. pl.  
 speculation *speculazione* f.  
 spend, to — *passare*, *spendere*  
 spoil, to — *guastare*  
 spoon *cucchiaino* m.  
 sportsman *cacciatore* m.  
 spring *primavera* f.  
 spy *spia* f.  
 square *quadrato*, -a; the — *piazza* f.  
 stand, to — *stare*  
 stairs *scala*, *scaletta* f.  
 stanza *strofa* f.  
 star *stella* f.  
 state *stato* m.  
 state, to — *ordinare*, *stabilire*  
 station *stazione* f.  
 steamer *vapore* m.  
 steal, to — *rubare*  
 steel *acciaio* m.  
 steep *erto*, -a  
 steeple *campanile* f.  
 step *vestigio* m.  
 stick, the — *bastone* m.  
 still, adv. *ancora*  
 stitch, to — *ricamare*  
 stocking *calza* f.  
 stomach *stomaco* m.

stop, to — *fermare*  
 storm *tempesta* f., *burrasca* f.  
 story *storia* f.  
 straw *paglia* f.  
 street *strada*, *contrada* f.  
 strict *severo*, -a; (— truth) *stretto*, -a; *rigoroso*, -a  
 strong *forte* m. & f.  
 study, the — *studio* m.; to — *studiare*  
 stupid *stupido*, -a  
 subdue, to — *soggiogare*  
 subject *soggetto*, -a  
 succeed, to — *succedere*, *riuscire* (with *essere*)  
 suffer, to — *soffrire*; *permettere*  
 suffice, to — *bastare*  
 sufficient *sufficiente* m. & f.  
 sugar *zucchero* m.  
 sum *somma* f.  
 sup, to — *cenare* [so, -a  
 supercilious *superbo*, *orgoglioso*  
 superstition *superstizione* f.  
 supper *cena* f.  
 support, the — *appoggio* m.  
 sure *sicuro*, -a; —ly *sicuramente*  
 surprise, the — *sorpresa* f.  
 surprise, to — *sorprendere*  
 surround, to — *circondare*, *includere*  
 survive, to — *sopravvivere*  
 sustenance *sostentamento*  
 swallow *rondine* f.; to — *ingoiare*  
 swan *cigno* m.  
 swear, to — *giurare*  
 Swedish *Svedese*, *di Svezia*  
 sweet *dolce* m. & f., *dolcezza* f.  
 swift *veloce*, *rapido*; swiftness *velocità*, *rapidità* f.  
 swim, to — *nuotare*, *galleggiare*  
 swindler *truffatore*  
 Switzerland *la Svizzera*  
 sword *spada* f.  
 symbol *simbolo* m.  
 syrup *sciroppo* m.

## T.

Table *tavola* f.  
 tailor *sarto* m.

- take, to — *prendere* irr.; to — place *aver luogo, accadere*; to — something to somebody *portare*; to — possession *impadronirsi*; to — the part of *favoreggiare* . . ., to — up *rialzare*; to — off *cavare*  
 tale *racconto* m.  
 talk, to — *parlare* (to chat); *ciarlare, chiacchierare*  
 Tancred *Tancerédi* m.  
 tarry, to — *tardare*  
 taste, the — *gusto* m.  
 tavern *taverna* f.  
 tea *tè* m.  
 teach, to — *insegnare*  
 teacher *maestro* m.  
 tedious *tedioso, -a; noioso, -a*  
 tell, to — *dire*; I am told *mi si dice*  
 temple *tempio* m.  
 terminus (railway —) *stazione* f.  
 terrestrial *terrestro, -a*  
 terrible *terribile* m. & f.  
 than *che*. See Degrees of Comparison, page 72  
 that, conj. *che*  
 Theban *Tebano* m.  
 their *loro* m. & f.  
 then *allora*; now and — *di tempo in tempo, di quando in quando*  
 there *là, colà*; — is *vi (ci) è*  
 therefore *quindi, perciò*  
 they *eglino, essi* m.; *elleno, esse* f.; — who *quelli (quelle) che* . . .  
 thief *ladro* m.  
 thing *cosa* f.  
 think, to — *pensare*  
 thirsty, to be — *aver sete* f.  
 this *questo, -a*  
 thorn *spina* f.  
 thorn-hedge *roveto* m.  
 though *benchè, sebbene*  
 thought, the — *pensiero* m.  
 thoughtless *spensierato, -a*  
 thousand *mille*, pl. *mila*  
 threaten, to — *minacciare*  
 throne *trono* m.  
 throng, to — *affollarsi*  
 through *per* throughout *intieramente*; — the whole year *da un anno all'altro*  
 throw, to — *gettare*  
 thunder, the — *tuono* m.  
 thunder, to — *tuonare*  
 thunderstorm *burrasca* f.  
 thus *così, in tal maniera*  
 tie, to — *legare*  
 till *chè, finchè*  
 time *tempo* m., this — *questa volta*  
 tired *stanco, -a*  
 title *titolo* m.  
 to *a, ad; in*  
 to-day *oggi*  
 together *insieme*; to turn — *accorrere*  
 token *indizio, segno* m.  
 to-morrow *domani*; — morning *doman(i) mattina, domattina*  
 too *troppo*; I — *anch'io*  
 tooth *dente* m.; — *ache mal di denti*  
 towards *verso (di)*  
 town *città* f.  
 town-hall *municipio* m.  
 toy *giocatoio* m.  
 trace *traccia* f.  
 train *treño* m.  
 translation *traduzione* f.  
 travel, the — *viaggio* m.  
 travel, to — *viaggiare*  
 treasure *tesoro* m.  
 treat, to — *trattare*  
 tree *albero* m.  
 tremble, to — *tremare*  
 tribute, the — *tributo* m.  
 troop *truppa* f.  
 trot, a . . .; *al trotto*; to — *trottare*  
 Troy *Troia* f.  
 true *vero, -a*  
 trust, to — *fidarsi di* . . .  
 truth *verità* f.  
 try *cercare, provare, far di maniera che* . . .  
 tulip *tulipano* m.  
 tumult *tumulto* m.  
 tune *aria* f. (manner of speaking) *tono, tenore* m.  
 Turk *Turco* m.  
 Turkey *Turchia* f.

turn, to — *voltare, volgere*; to  
— pale *impallidire*  
tutor *tutore* m.  
twice *due volte*  
tyrant *tiranno* m.  
Tyrian *Tirio* m.  
Tyrus *Tiro* f.

## U.

Ugly *brutto, -a*  
umbrella *ombrello* f.  
uncle *zio* m.  
uncover, to — *svelare*  
under *sotto*  
understand, to — *capire*  
undertake, to — *intraprendere, ardire*  
unerring *infallibile*  
unfortunate *sfortunato, -a*  
unfortunately *sfortunatamente, per disgrazia*  
ungrateful *ingrato, -a*  
unhappy *infelice* m. & f.  
unite, to — *unire, riunire*  
unity *unità* f.  
universe *universo* m.  
unless *a meno che . . .*  
unmask, to — *smascherare*  
up *su*  
upon *su, sopra*; to draw —  
*attirare a . . .*  
upright *dritto, -a*; in *piedi*  
use, to — *usare*; to — (f. i.  
to say) *solere*  
use *uso* m.  
useful *utile* m. & f.  
useless *inutile* m. & f.  
usually *ordinariamente*; as —  
*come al solito*  
utter, to — *mettere*  
Vague *vago, -a*; a — feeling  
*un certo non so che*  
value, to — *apprezzare*  
vengeance *vendetta* f.  
Venice *Venezia*  
verse *verso* m.  
vessel *vascello* m.; *nave* f.  
vicar *vicario* m.  
vice *vizio*  
victory *vittoria* f.  
Vienna *Vienna*  
vigorous *vigoroso*

vinegar *aceto* m.  
violin *violino* m.  
virtue *virtù* f.  
virtuous *virtuoso, -a*  
visit, the — *visita* f.; to pay  
a — *andare a trovare*  
voice *voce* f.  
voluntarily *volentieri, volonta-  
riamente*  
vulture *avvoltoio* m.

## W.

Wait, to — *aspettare*  
walk *cammino* m.; to — *cam-  
minare*  
wall *muro* m., pl. *le mura*  
want, to — *volere, domandare, chiedere*; to — (= to need)  
*abbisognare*; (= to be with-  
out) *mancare di*  
want, the — *il bisogno*  
want, for — of *per mancanza  
di*  
war *guerra* f.  
warrant, to — *essere (render-  
si) mallevadore per . . ., gua-  
rentire, garantire*  
warrior *guerriero* m.  
wash, to — *lavare*  
watch *orologio, orologio* m.  
water *acqua* f.  
way *via, strada* f.; in the  
Turkish — *alla turca*; in  
this — *in tale maniera, co-  
sì*; out of the — *da banda,  
in disparte*  
weak *debole* m. & f.; to grow  
weak *indebolirsi*  
weakness *debolezza* f.  
wealth *sostanza, facoltà* f.  
wear, to — *portare*  
weather *tempo* m.  
wedding *nozze* pl. f.  
week *settimana* f.; to-day —  
*oggi a otto*  
weigh, to — anchor *levar l'an-  
cora, salpare*  
weight *peso* m.; hundred —  
*quintale* m.  
welcome! *sia il (la) benvenu-  
to, -a!*  
well *bene*

- wet *bagnato*, -a  
 what? *che? che cosa?*  
 when *quando*  
 where *dove*, *ove*  
 wherein *in cui*, *nel (nella)*  
     *quale*  
 whether *se*  
 which, rel. *che*, *il (la) quale*;  
     (= who) *chi*; Interr. *quale?*  
     m. & f. *che?*  
 while *mentre*, it is a good —  
     *è un pezzo*  
 whilst *mentre*, *intanto (che)*  
 white *bianco*, -a  
 Whitsuntide *Pentecoste* f.  
 who, interr. *chi?* rel. *che*, *il*  
     *(la) quale*  
 whoever *chiunque*  
 whole *tutto*, -a; *intiero*, -a  
 why *perchè*  
 will *la volontà* f.; to — *vo-*  
     *lere*  
 William *Guglielmo*  
 willingly *volentieri*  
 win, to — *riportare (la vit-*  
     *toria)*, *vincere*  
 window *finestra* f.  
 wine *vino* m.  
 wing, the — *ala* f.  
 winter *inverno* m.  
 wisdom *saviezza* f., *sapienza* f.  
 wise *savio* m., *saggio* m.  
 wish, to — *desiderare*, *bra-*  
     *mare*  
 wish, the — *desiderio*, *desio* m.  
 without *senza*  
 withstand, to — *resistere*  
 wizard, *mago* m.  
 woe, to . . . *guai a*  
 wolf *lupo* m.  
 woman *donna* f.  
 wonder, to — at *maravigliarsi*  
     *di . . .*  
 wonderful *ammirabile* m. & f.
- wood *legno* m.  
 wool *lana* f.  
 word *voce* f., *parola* f., a few  
     —s *due parole*; to keep —  
     *tener la parola a qualche-*  
     *duno*  
 work, the — *lavoro* m., *ope-*  
     *ra* f.  
 work, to — *lavorare*  
 workman *operaio* m.  
 world *mondo* m.  
 worth, to be — *valere*  
 worthy *degno*, -a  
 wound *ferita* f.; to — *ferire*  
 wrath *collera* f.  
 write, to — *scrivere*, irr.  
 wrong, the — *torto* m.; to be  
     — *aver torto*
- Y.
- Yard *cortile* m., *corte* f.  
 year *anno* m.; half a — *sei*  
     *mesi*; last — *l'anno scorso*  
 yesterday *ieri*; — 's *d'ieri*  
 yonder *colà*  
 you *voi*; (polite mode) *Ella*,  
     *Lei*  
 young *giovane* m. & f.; — man  
     *giovannotto* m.; —er brother  
     *fratello minore*  
 your *vostro*, -a; (polite m.)  
     *suo*, -a; *il (la) di Lei*  
 yours *il vostro*, *la vostra*; (po-  
     lite m.) *il suo*, *la sua*  
 yourself (polite m.), Nom. *Ella*  
     *(Lei) stessa (medesima)*;  
     Acc. *se stessa*, *se medesima*;  
     with reflect. verbs: *si*  
 yourselves, Nom. *voi stessi*  
     *(medesimi)*; fem.: *voi stesse*  
     *(medesime)*; with reflect.  
     verbs: *vi*  
 youth (age) *gioventù* f.  
 youth (man) *giovane* m.





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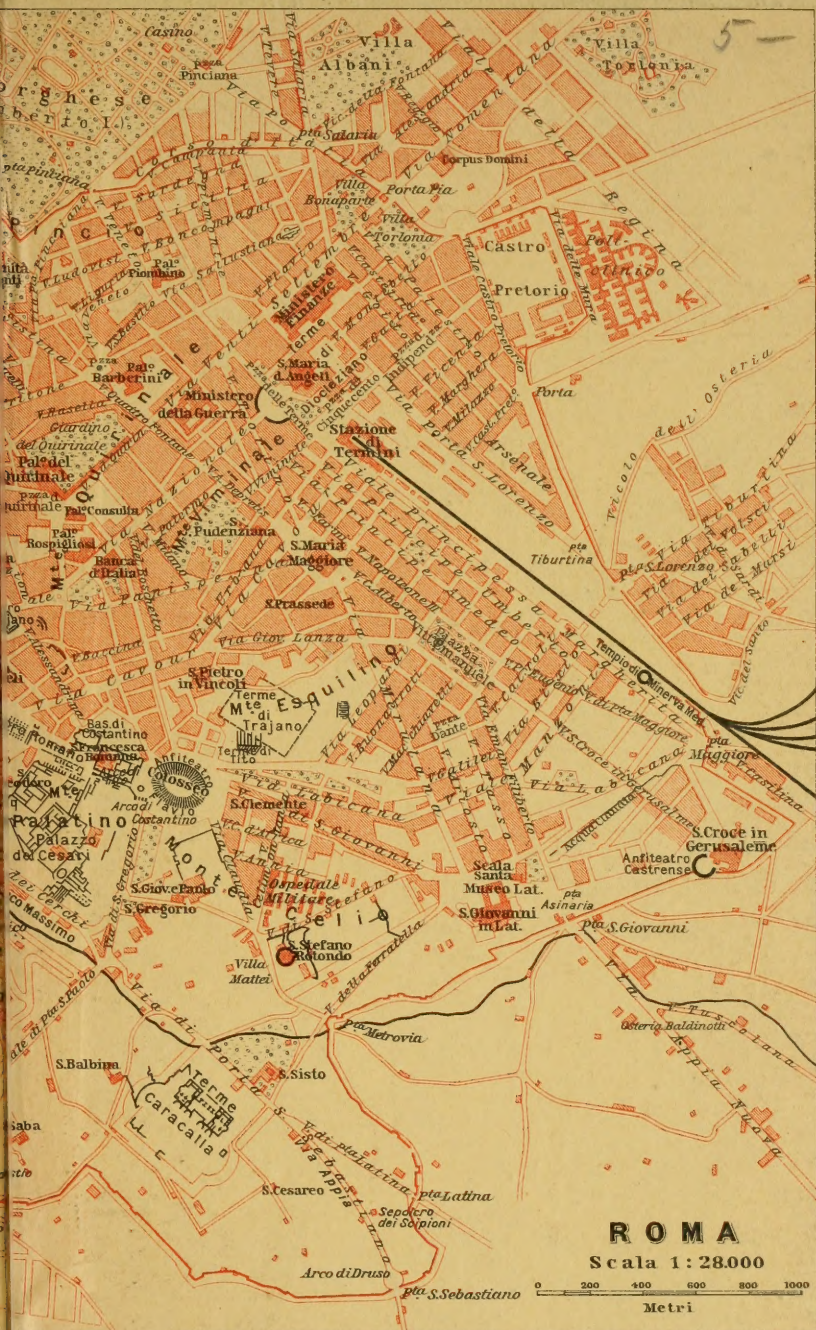
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